CAE Practice Tests Plus 2

- introduction to the exam
- your questions answered
- exam strategies and tips
- sample answer sheets

with key

teaching not just testing

Nick Kenny
Peter Sunderland

Longman
www.longman.com

Contents

Guide to the CAE Test 4

Test 1 **6**
Paper 1 Reading 6
Paper 2 Writing 15
Paper 3 English in Use 19
Paper 4 Listening 25
Paper 5 Speaking 29

Test 2 **30**
Paper 1 Reading 30
Paper 2 Writing 39
Paper 3 English in Use 41
Paper 4 Listening 47
Paper 5 Speaking 51

Test 3 **52**
Paper 1 Reading 52
Paper 2 Writing 61
Paper 3 English in Use 63
Paper 4 Listening 69
Paper 5 Speaking 73

Test 4 **74**
Paper 1 Reading 74
Paper 2 Writing 83
Paper 3 English in Use 85
Paper 4 Listening 91
Paper 5 Speaking 95

Test 5 **96**
Paper 1 Reading 96
Paper 2 Writing 105
Paper 3 English in Use 107
Paper 4 Listening 113
Paper 5 Speaking 117

Test 6 **118**
Paper 1 Reading 118
Paper 2 Writing 127
Paper 3 English in Use 129
Paper 4 Listening 135
Paper 5 Speaking 139

Visuals for Paper 5 140
OMR Answer Sheets 157
Answer Key 161
Tapescripts 178

Guide to Paper 1 Reading

In total there are approximately 3500 words of reading text in each paper with 40–50 questions aimed to test a range of reading skills. **Parts 2** and **3** each contain one long text, whilst **Parts 1** and **4** may contain either a series of short texts on a related theme, or a longer text divided into sections. **Part 4** generally contains the largest amount of text with up to 1200 words.

Texts are all taken from authentic sources and may include extracts from newspapers, magazines and non-fiction books as well as informational or publicity material. There is a range of styles of writing, register and purpose amongst the texts chosen, but the target audience is always the educated non-specialist reader.

Each task is designed to reflect the reading skills most appropriate to the text type and students should approach each in the most suitable way. For example, **Parts 1** and **4** require students to find information and ideas in long, and often very detailed, texts. Close reading of the whole text is, therefore, unnecessary and may waste valuable time. Conversely, the tasks in **Parts 2** and **3**, although targeting quite different skills, do require a close reading of the whole text. Advice about how to approach each of the Paper 1 tasks is given in the context of the texts in Test 1 of this book.

The reading paper accounts for 20% of the total marks for the whole examination. Given the nature of the tasks, **Parts 1** and **4** tend to have more questions (12–22) than tasks in **Parts 2** and **3** (5–7). Each part is, however, equally important, and the marks are adjusted accordingly. Each question in **Parts 1** and **4** is, therefore, worth 1 mark, whilst each question in **Parts 2** and **3** is worth 2 marks. Students record their answers directly onto the answer sheet in pencil. These are read directly by a computerised optical mark reader in Cambridge. There is an example answer sheet on page 157.

Guide to Paper 2 Writing

In the Writing paper students produce two pieces or writing, each of around 250 words. A variety of task types may feature in either part of the exam, including formal and informal letters, articles, reports and reviews. Each piece of writing has a context. Text type and target reader are defined by the rubric.

Part 1 is a compulsory task which is based on input information totalling around 400 words. This generally takes the form of a number of texts relevant to the given situation. These texts may be letters, reports, advertisements or handwritten notes. Students must read these texts carefully and use them as the basis for the text they produce. The skill tested here is the ability to absorb and combine information from a variety of sources and to re-present it in a different form.

Part 2 offers a choice of tasks. The final task on each paper is a 'work-related' question which allows those with experience of the world of work to use this in their answer. This option should only be chosen by students with relevant work experience. In **Part 2** tasks, students should follow the instructions given in the rubric, but will have the freedom to introduce their own ideas into the tasks as the content information is not provided.

Paper 2 accounts for 20% of the marks in the whole examination. Each piece of writing is double marked by fully-trained examiners using detailed criteria. In both **Parts 1** and **2**, task achievement is a key feature in assessment. An answer which fails to include all the relevant information, or address the points outlined in the rubric will not receive good marks, no matter how good the language. The criteria used by the examiners are: content, task achievement, organisation and linking of ideas, accuracy of language, range of vocabulary and grammatical structures, appropriate register and the effect on the target reader.

Guide to Paper 3 English in Use

Each of the six parts of the English in Use paper is based on an input text. These texts provide a context for testing the use of grammar, vocabulary, spelling and punctuation, as well as control of style, register, cohesion and coherence.

Part 1 is a multiple-choice cloze task based on a text of around 250 words. Knowledge of vocabulary is being tested here, and so each of the multiple-choice options fits grammatically and logically into the text, but only one combines with the base text to fully express the intended meaning.

Part 2 is an open cloze task based on a text of around 250 words. The focus here is on grammar, and missing words will include pronouns, conjunctions, verbal auxiliaries, etc. Some questions, particularly where keys are negatives, linking expressions, etc, will focus on meaning beyond the level of the immediate phrase or sentence.

Part 3 is an error correction task. There are two possible variations to this task. In the first version, most lines of the 200-word text contain an unnecessary word. In the second version, most lines in the text contain either a misspelled word, or an inappropriate punctuation mark. In both versions, each line of text is either correct, or contains one error of the type defined in the rubric.

Part 4 is a word-building task, based on two short unconnected texts of around 125 words each. The base form of each target word is given, students inserting the correct form in the context of the passage. This task tests knowledge of all kinds of affixation, particularly the formation of nouns and the use of prefixes to modify meaning.

Part 5 is an information-transfer task which involves two texts of around 150 words. The first is an input text which contains all the information needed to complete the task. The second is a text which conveys the same information from a different standpoint or which is addressed to a different target reader. For example, a formal leaflet provides information for a note to a friend, or vice versa. Students, through reference to the input text, complete gaps with one or two words appropriate to the style and tone of the second text. The focus here is on range of expression and the ability to use language of an appropriate register.

Part 6 is a discourse cloze based on a text of around 250 words. Students must decide which of the listed phrases or clauses fits each gap. What is tested here is knowledge of text structure and coherence at sentence level.

The English in Use paper accounts for 20% of the marks in the examination as a whole. Students mark their answers directly on to the answer sheet (see pages 158–159). Each task begins with an example that shows how answers should be recorded. Each question is worth 1 mark.

Guide to Paper 4 Listening

Each of the four parts of the Listening paper is based on a text recorded on tape. **Parts 1**, **2** and **3** each contain one long text, whilst **Part 4** contains a series of short texts on a related theme. Texts may include extracts from radio programmes, talks, lectures and telephone information lines as well as informal conversations. There is a range of accent, register and purpose amongst the texts chosen, but the target audience is always the educated non-specialist listener.

The texts are based on authentic sources, but are professionally recorded in a studio to ensure clarity and uniform sound quality. Each text is heard twice, with the exception of **Part 2**, which is heard once only. In **Part 4**, where a series of short texts is heard, the complete series is played through once and then repeated. Each part of the test has two possible task types, each of which is focused on the listening skill appropriate to the text type. The rubric, recorded on the tape and written on the page, supplies information about the speaker, the context and the task. Students should pay careful attention to these to ensure that they know which task type is being used.

Part 1 is an informational monologue of around two and a half minutes. Students show understanding of the text as a whole by completing gaps in a set of sentences or notes that summarise the main information conveyed in the text. Where the task requires sentence completion, answers must fit grammatically into the sentences. In note-taking tasks, answers must fit logically into the tables or lists of points under headings. In both tasks, most answers will be single words, numbers or very short phrases. As the focus is on information, concrete nouns and noun phrases are the commonest words found as keys. Students can expect to hear the words they have to write on the tape, but the sentence, or list of points, they complete will be a summary of what is heard, not a transcription. Although answers must be spelled correctly, keys will focus on words that students at this level should be able to spell without difficulty.

Part 2 also features an informational monologue of around two minutes with either a sentence-completion or note-taking task. The main difference is that the text is played once only. In addition, the texts used are those which tend to recycle key information. Some words which feature in the answer key will, therefore, be repeated, other answers will be reinforced by the piece of text which follows them.

Part 3 features a longer text of around four minutes, which features two or three interacting speakers. As well as conveying specific information, these texts deal with the attitudes and opinions of speakers and the questions focus largely on these aspects of the text. There may be either a sentence-completion task or more probably a set of four-option multiple-choice questions.

Part 4 consists of a series of five short monologues on a related theme. The task may take the form of either a set of three-item multiple-choice questions, two per monologue, or a multiple-matching task. In each case, the task focuses on elements of gist meaning and students are asked to identify, for example, each speaker's occupation, feeling, opinion, main point, etc. Where there is a multiple-choice task, the questions follow the order of the speakers. In the multiple-matching task, however, there are two tasks to perform, one each time the text is played, and students have two lists of eight prompts to look at. During the first playing, for example, the students may be asked to identify the speaker's occupation from a list of eight possibilities; during the repeat of the recording they might have to choose the main point each speaker is making from a choice of eight.

The Listening paper accounts for 20% of the marks in the examination as a whole. As they listen, students record their answers on the question paper. They then have ten minutes at the end of the examination to copy their answers from the question paper on to the separate answer sheet (see page 160). Each question is worth 1 mark.

Guide to Paper 5 Speaking

The Speaking paper of the examination is taken by pairs of candidates and is designed to elicit a range of spontaneous spoken language in response to various prompt materials. The tasks are designed to allow students to express their own thoughts and feelings on a range of topics, and to show how effectively they can communicate in the real world in a range of situations.

The test lasts 15 minutes and is divided into four distinct parts. **Part 1** focuses on general social interaction. Once the examiner has established names and personal details, students are asked to find out information about each other on a given theme. In **Part 2**, each student is given the chance to talk for one minute using a visual prompt, usually a set of photographs on a theme. This task focuses on the language of description, hypothesis and speculation. The listening student is asked to comment on what has been said at the end of the long turn. **Part 3** is a collaborative task based on a visual prompt, usually a set of images related to a theme or situation. Students talk about the images in relation to the task and work towards some kind of joint conclusion which is then reported back to the examiner. In **Part 4**, the examiner leads a discussion which develops further the theme explored in **Part 3**.

The Speaking paper accounts for 20% of the total marks in the examination. There are two examiners; one interacts with the students, handing out the prompt materials, reading the rubrics and making a global assessment of the students' ability. The other observes the interaction, giving the students marks based on the assessment of detailed criteria. The criteria for assessment are: grammar and vocabulary, discourse management, pronunciation, communicative ability and global achievement.

TEST 1

PAPER 1 Reading (1 hour 15 minutes)

PART 1

Answer questions **1–17** by referring to the magazine article about orchestras on tour on page **7**.

Indicate your answers **on the separate answer sheet**.

For questions **1–17**, answer by choosing from the sections of the article **A–H**.

Some of the choices may be required more than once.

Note: When more than one answer is required, these may be given **in any order**.

Which section states that

some musicians take precautions with their equipment? **1** ....
plans sometimes have to be changed because of unforeseen circumstances? **2** .... **3** .... **4** ....
sometimes extra expense can be justified? **5** ....
if tours are over-ambitious, the music will suffer? **6** ....
a tour has more impact when the concerts are thematically linked? **7** ....
international tours can benefit the careers of certain performers? **8** ....

Which section includes

someone who has to be very resourceful? **9** .... **10** ....
someone who tends to repeat the same mistake? **11** ....
a disagreement over a fundamental matter? **12** ....
a musician who was allowed a special favour? **13** ....
someone who refuses to comment? **14** ....
a musician who takes a calculated risk? **15** ....
musicians narrowly avoiding disaster? **16** ....
a misunderstanding over a booking? **17** ....

Question 11: Sections C, D and G mention mistakes, but which mentions a repeated mistake?

Tip Strip

- Read the instructions and questions.
- Read through the text quickly to get a general idea of what it's about and how it's organised. Don't worry if you don't understand it fully.
- Underline the key words in each question and find the part(s) of the text where these ideas are discussed.
- The words used in the questions are unlikely to appear in the text. Look for parts of the text containing related ideas and vocabulary. Highlight names and key words in the text.
- Read carefully the pieces of text where the answer is likely to be found.
- Note: the text contains information you will not need.

Questions 2, 3 and 4: Three of the sections mention the need to change plans, but they don't use these words. Underline the text where plans are changed.

Question 5: Sections C, E and F include words that talk about expenses. In which section is an extra expense justified?

Questions 9 and 10: 'Resourceful' means full of good practical ideas and solutions. Who fits this description? Which parts of the text talk about this person?

Orchestra on Tour

Organising an international tour by a large orchestra is not an easy project.
***Robin Laurence** has been talking to the people involved.*

A Globetrotting adventure

The London Symphony Orchestra (LSO) has been travelling since it was formed almost a century ago. A bunch of 50 rebellious musicians who had left Sir Henry Wood's orchestra in high dudgeon over pay and principle set up the LSO in 1904 and were quick to establish the spirit of globetrotting adventure. In 1912 they set sail for America to become the first British orchestra to play the concert halls of the New World. In so doing, they just missed certain oblivion when a typically last-minute alteration to the itinerary led to the cancellation of their booking on that famously ill-fated ship, the *Titanic*.

B International reputation

On that first American tour, the orchestra played 28 concerts in 21 days. Today that kind of programme would be unthinkable. 'It's just not good for the music,' says Clive Gillinson, a former cellist with the orchestra and now its Managing Director. Gillinson spares the orchestra such gruelling trips by keeping tours down to a maximum of two weeks. Nonetheless, he is enthusiastic about their value, both to the orchestra and to its individual members. 'A great international orchestra needs to work with the greatest conductors and soloists. No recording company will record a conductor or soloist if he or she does not have an international reputation. So for the recording side you need to visit the key markets.'

C Not easily forgotten

Gillinson aims to create an event, not just a series of concerts, and so his tours are whole projects and festivals on a particular focus. 'And then you have a story around which you can build a public relations campaign. It is more costly to do, but when you leave town you are not so easily forgotten. It is simply a matter of good business practice.' The audience might not forget, but others do. When the freight handlers left the instruments on the tarmac at Atlanta airport, under the heat of the southern sun, the varnish melted on two of the double-basses, among the most expensive items in the orchestra.

D Dangerous equipment

Airport security can present problems for the orchestra's chairman, John Lawley, who plays the oboe. He carries with him a couple of rather dangerous knives and a set of razor blades to prepare the reeds for the oboe. Strangely enough, everything goes smoothly if he remembers to pack them in his suitcase. If he forgets and has to carry them as hand luggage, he invariably has them confiscated. 'They promise to give them back at the end of the flight, but somehow they seem to go astray.'

E Facing the challenge

For Sue Mallet, the orchestra's administrator, such difficulties are all part of the challenge of getting a symphony orchestra and its instruments on stage, on time and in one piece. Normally, she puts the players on planes and sends the instruments on in a lorry because it is less expensive. However, on one tour of Scandinavia some last-minute rescheduling meant transferring the instruments onto the plane with the orchestra. The airline obligingly and ingeniously removed several rows of seats to accommodate some of the instruments in the cabin at no extra cost. On the ground much consternation was caused at the border crossings when the LSO lorry turned up carrying not the cellos and oboes listed on the customs document, but rows of aircraft seats.

F Prized possession

For cellist Francis Saunders, a good instrument is one of the necessities of belonging to a world-class touring orchestra. And while some of his colleagues choose to leave their favourite instrument safely at home, Saunders not only takes his much loved and priceless cello with him, he actually chances putting it in the hold of the aircraft. Mind you, it does have a specially constructed case, so nine times out of ten Saunders can take it out of the hold and find it bang on tune. What he does have to do is keep an eye on the temperature and humidity. Like many players, he puts a simple humidifier in the 'f' hole and leaves it there when the instrument is not in use.

G Resort to anything

However well Sue Mallet plans each tour, and she does her planning with all the precision and precautions of a NASA scientist planning a space expedition, events sometimes take the upper hand. While others think on their feet, Ms Mallet does her re-thinking on the run. She will resort to anything to ensure things run smoothly, but no amount of persuasion would draw her on what she did to resolve the situation when one European hotel let other people book into the rooms intended for her musicians, while the concert was in progress.

H A moving experience

'Touring is tiring and stressful, however well it goes,' says Francis Saunders. And yet on balance he says that flying round the world is one of the real perks of the job. He won't forget the time he went with the orchestra to Australia and the pilot, who was a great music fan, let him watch the approach to Sydney from the flight deck. Nor will he forget the end of a concert in Moscow, when an elderly lady pressed a piece of paper into his hand. It said, simply and touchingly, what lovely music she had heard.

PART 2

For questions **18–23**, you must choose which of the paragraphs **A–G** on page **9** fit into the numbered gaps in the following magazine article. There is one extra paragraph which does not fit in any of the gaps.

Indicate your answers **on the separate answer sheet**.

MASTER OF THE DEEP

Jacques-Yves Cousteau, 1910–1997, was one of the greatest Frenchmen of the 20th century. He invented the modern diver's breathing apparatus, and went on to become one of the world's best-known explorers. A new era of marine exploration began in the summer of 1943 in a secluded French cove when Cousteau first slipped into the sea wearing his Aqua-Lung, the simple but elegant invention that enabled humans to take their breath with them beneath the sea.

18

He knew what he wanted, but it did not exist. What he wanted was self-contained compressed-air cylinders plus a device with hoses and mouthpiece. This device would feed him air only on the intake, at the pressure of the surrounding sea, shutting off the flow when he exhaled.

19

For human use the device proved remarkably effective, so much so that today millions of divers put on this device without a thought. But at the time the Aqua-Lung was history in the making. It opened the submarine world to a new age of discovery.

20

The end of World War II freed naval officer Cousteau for further joyful underwater pursuits. He used a wooden-hulled, former minesweeper, the *Calypso*, to continue his exploration of the ocean depths. He recorded his experiences in his book, *The Silent World* (1953), a publishing sensation that sold five million copies and was translated into 22 languages. In subsequent years, Cousteau developed a miniature submarine, the *Diving Saucer*, built underwater dwellings for prolonged diving, and produced a series of television films that would make him one of the world's best-known faces. But as the years passed, he began to notice something disquieting in the Mediterranean Sea.

21

This was especially apparent in the Mediterranean Sea, which is an enclosed, nearly tideless, sea with many of the characteristics of a lake, so that any environmental interference would not take long to show itself. Later Cousteau went on the high seas, returning to Assumption Island in the Indian Ocean, where many years before he had filmed much of *The Silent World*.

22

He founded the Cousteau Society to publicise and support his new passion. He took *Calypso* all over the world, documenting the unchecked looting, as he called it, of the oceans and rivers. Everywhere he went to talked to fishermen, farmers, and even to Presidents.

23

Cousteau will be remembered for his ability to communicate, just as his name will always be connected with water. In 1992 he attended the United Nations Conference on the Environment and Development in Rio de Janeiro, pleading for the sane use of Earth's finite resources. He spent the rest of his life in tireless advocacy of the sea. Truly, Jacques-Yves Cousteau was the 'master of the deep'.

A He was horrified to find the same sickness. What had been an aquatic paradise, pulsating with life and ablaze with colour, was nearly lifeless. Appalled and angered, Cousteau the diver and film-maker became Cousteau the environmentalist.

B 'At night I had often had visions of flying by extending my arms as wings,' Cousteau wrote in his diary. 'Now I flew without wings. On that first Aqua-Lung dive, I experimented with loops and somersaults. I stood upside down on one finger. Delivered from gravity and buoyancy, I flew around as if in space.'

C His divers were having problems with their bulbs for flash photographs: in the high pressure of deep water they tended to leak around their base, causing them to misfire. Cousteau's solution was inspired. The ship's engineer drilled two small holes in the bases, the cook melted wax for them, and the surgeon injected the liquid wax into them using a syringe. When it solidified, underwater lighting was assured.

D Cousteau wished to be able to swim horizontally like a fish, weightless, and manoeuvering easily in three dimensions. He would have nothing to do with the divers in the standard diving dress of the time, whom the French called 'heavy feet', with their copper helmet and lead-soled boots, making their ponderous way across the seabed.

E Unlike many brilliant technical men, Cousteau was supremely articulate and conveyed his compelling ideas with eloquence. He lectured equally well in French or English, often without notes, with a vivid imagery in both tongues that a poet would have been proud of.

F Cousteau took his idea to an engineer called Emile Gagnan. He was astonished when Gagnan picked something up from his work surface and said 'You mean like this?' It was the valve for the 'gazogene', a gadget designed to enable motor cars to run on domestic gas in times of petrol shortage.

G In many places fish were growing scarce, and once richly-carpeted seabeds now lay bare. Alarmed, he began a survey, testing water quality and analysing seabed sediments. Everywhere the message was the same: overfishing, pollution, and unrestrained 'development' of the shores had reduced its marine life by 30 to 40 percent, Cousteau estimated.

Tip Strip

- Read the main text first, ignoring the gaps, to get a general understanding of its subject matter and organisation.
- Read the text around each gap carefully.
- Read paragraphs A–G. Check for topic and language links with the paragraphs in the base text.
- Highlight words that refer to people and places in both the main text and paragraphs.
- Highlight time references – this will help you to follow the sequence of events.
- Highlight linking words in both the main text and paragraphs – this will help you to follow the development of the argument.
- Re-read the completed text to be sure it makes sense.

Question 19: The first line of text after the gap talks about 'the device'. Which option describes a device, gives it a name and also uses another word with a similar meaning?

Question 20: The second line after the gap talks about 'further joyful pursuits'. In which option does Cousteau describe an enjoyable experience?

Question 22: Before the gap, we read about Cousteau returning to Assumption Island. Which option describes what he found when he got there? After the gap, we read about Cousteau's 'new passion'. What does this refer to in the missing paragraph?

PART 3

Read the following magazine article about e-mail and answer questions **24–28** on page **11**. On your answer sheet, indicate the letter **A**, **B**, **C** or **D** against the number of each question. Give only one answer to each question.

Indicate your answers **on the separate answer sheet**.

WHEN E-MAIL BECOMES E-NOUGH

The first person I came across who'd got the measure of e-mail was an American friend who was high up in a big corporation. Some years ago, when this method of communication first seeped into business life from academia, his company in New York and its satellites across the globe were among the first to get it. In the world's great seats of learning, e-mail had for some years allowed researchers to share vital new jokes. And if there was cutting-edge wit to be had, there was no way my friend's corporation would be without it.

One evening in New York, he was late for a drink we'd arranged. 'Sorry,' he said, 'I've been away and had to deal with 998 e-mails in my queue.' 'Wow,' I said, 'I'm really surprised you made it before midnight.'
'It doesn't really take that long,' he explained, 'if you simply delete them all.'

True to form, he had developed a strategy before most of us had even heard of e-mail. If any information he was sent was sufficiently vital, his lack of response would ensure the sender rang him up. If the sender wasn't important enough to have his private number, the communication couldn't be sufficiently important. My friend is now even more senior in the same company, so the strategy must work, although these days, I don't tend to send him many e-mails.

Almost every week now, there seems to be another report suggesting that we are all being driven crazy by the torment of e-mail. But if this is the case, it's only because we haven't developed the same discrimination in dealing with e-mail as we do with post. Have you ever mistaken an important letter for a piece of unsolicited advertising and thrown it out? Of course you haven't. This is because of the obliging stupidity of 99 per cent of advertisers, who just can't help making their mailshots look like the junk mail that they are. Junk e-mail looks equally unnecessary to read. Why anyone would feel the slightest compulsion to open the sort of thing entitled **SPECIALOFFER@junk.com** I cannot begin to understand. Even viruses, those sneaky messages that contain a bug which can corrupt your whole computer system, come helpfully labelled with packaging that shrieks 'danger, do not open'.

Handling e-mail is an art. Firstly, you junk anything with an exclamation mark or a string of capital letters, or from any address you don't recognise or feel confident about. Secondly, while I can't quite support my American friend's radical policy, e-mails don't all have to be answered. Because e-mailing is so easy, there's a tendency for correspondence to carry on for ever, but it is permissible to end a strand of discussion by simply not discussing it any longer – or to accept a point of information sent by a colleague without acknowledging it.

Thirdly, a reply e-mail doesn't have to be the same length as the original. We all have e-mail buddies who send long, chatty e-mails, which are nice to receive, but who then expect an equally long reply. Tough. The charm of e-mail can lie in the simple, suspended sentence, with total disregard for the formalities of the letter sent by post. You are perfectly within the bounds of politeness in responding to a marathon e-mail with a terse one-liner, like: 'How distressing. I'm sure it will clear up.'

Tip Strip

- The questions follow the order of the text.
- Read the text for gist. Don't worry if you don't understand every word.
- Read the questions without looking at options A, B, C and D. You may be able to answer some of the questions from your preliminary reading.
- Underline key words in the question stem, then find the parts of the text that relate to each question. Underline the corresponding words there.
- Decide which option best matches the text. Highlight parts of the text that confirm the answer.
- If you're still not sure, try to arrive at the right answer by a process of elimination.

24 According to the writer, why did the company he mentions decide to adopt the e-mail system?

A so that employees could contact academics more easily
B to avoid missing out on any amusing novelty
C because it had been tried and tested in universities
D to cope with the vast amount of correspondence they received

25 The 'strategy' referred to in line 20 is a way of

A ensuring that important matters are dealt with.
B prioritising which messages to respond to.
C limiting e-mail correspondence to urgent matters.
D encouraging a more efficient use of e-mail.

26 According to the writer, what is causing the 'torment of e-mail' (line 32) described in reports?

A the persistence of advertisers
B problems caused by computer viruses
C the attitude of those receiving e-mails
D lessons learnt from dealing with junk mail

27 In the sixth paragraph, which of the following pieces of advice is given?

A Forget about e-mails which you do not intend to acknowledge.
B Use e-mail as a way of avoiding unnecessary conversations.
C Be prepared to break off overlong e-mail communications.
D Read your e-mails even if you're not going to answer them.

28 According to the writer, what advantage does e-mail correspondence have over the traditional letter?

A It is more convenient to send.
B It causes fewer misunderstandings.
C It can be written in a less conversational style.
D It does not have the same time-consuming conventions.

Question 24: After reading the whole text, do you feel it's serious or light-hearted? This will help you to answer the first question. Find two words in the text that suggest the first e-mails were often 'amusing'.
Question 25: Find the paragraph which describes the 'strategy'. The writer's friend didn't read or respond to his e-mails, but did he manage to deal with urgent matters?
Question 28: Find the sentence in the last paragraph where e-mails and letters sent by post are compared. Which option contains a word which has a similar meaning to 'formalities'?

Tip Strip

- Parts 1 and 4 are both multiple-matching tasks. The reading skills you need are the same, but Part 4 contains a longer text.
- Read the instructions and questions carefully. In this task, you don't need to read each section of the text closely before you begin the task.
- Read through the text quickly to get a general idea of what it is about and how it is organised. Don't worry if you don't understand it fully.
- Underline the key words in each question and find the part(s) of the text where these ideas are discussed.
- The words used in the questions are unlikely to appear in the text, look for parts of the text containing related ideas and vocabulary. Highlight names and key words in the text.
- Read carefully the sections of the text where the answer is likely to be found.
- Remember the text is long and contains information which you will not need.

PART 4

Answer questions **29–44** by referring to the magazine article on pages **13–14**, in which various people talk about their experiences of educating their children at home.

Indicate your answers **on the separate answer sheet**.

For questions **29–44**, answer by choosing from paragraphs **A–D** on pages **13–14**.

Some choices may be required more than once.

Which person

believes in the educational value of the outside world? **29** ....

has two children, one of whom is rather more sociable than the other? **30** ....

believes in letting young children take responsibility for their own learning? **31** ....

concedes that in one area of the curriculum her children might be lagging behind their peers? **32** ....

is able to educate her children at home because of the nature of her occupation? **33** ....

decided to educate her children at home partly out of financial necessity? **34** ....

socialises with other like-minded people? **35** ....

believes home education means children relate better to other people? **36** ....

believes that educating one's children is a fundamental part of parenting? **37** ....

suggests that, in her opinion, schools can be restrictive and oppressive? **38** ....

has learned not to be too strict about her children's studies? **39** ....

becomes concerned when children are faced with challenging ideas? **40** ....

rations the time her children can devote to their favourite hobby? **41** ....

says that decisions about her children's lifestyle are not always fully accepted by both the children? **42** ....

has a structured plan of work which the children follow? **43** ....

thinks that home education saves children a lot of time? **44** ....

Question 30: Each of the mothers has two children. They all talk about friends or social life, but only one of them points to a difference between her two children in this respect.

Question 32: 'Lagging behind their peers' means not doing as well as other children of the same age. Jane and Diane both mention 'peer pressure', but they are not talking about the 'curriculum' when they do so. One of the other two mothers does think her children are less good in one subject, however.

Question 35: 'Like-minded people' have the same ideas and opinions as ourselves. Which mother mentions a group of parents who educate their children at home? Read the piece of text carefully to make sure this group meets for social events.

My Children don't go to School

Four parents tell us why they chose to educate their children at home, rather than send them to school.

A Margaret

I knew very early on that my children, Caroline, 13, and Edwin, 9, were gifted, but no-one seemed to recognise it at school. I tried state and independent schools. For various reasons we didn't want our children to go to state schools, and the private ones weren't worth the deprivation I'd have to go through to afford them.

Because my two are so motivated, it's really quite easy. I buy the books and the materials they need for the syllabuses and basically just let them get on with it, though obviously I keep an eye on them. From the outset, I left them to choose which bits to study from the syllabuses – I don't want things to get too regimental. Why make children unhappy by forcing them to do things they don't want to do if they learn as much doing what they like? I'm rather bitter about my own school education; frankly, with some of the lessons I feel I'd have learnt more by just going to the school library.

The children's number one thing at the moment is computers, though I restrict the Internet to the evenings, as I don't want them staring at screens for too long. I hope I'm not too pushy with them, though. Sometimes you do worry because they're often wrestling with adult questions of ethics and philosophy before they're really old enough, but to be honest I don't mind if their personalities are rather adult – that's better than being too childish. Edwin sees his friends regularly and while Caroline's more self-contained, she's adamant she's not lonely.

Because I'm freelance I've always been able to work from home and be with the children. I think a lot more people would do this if they didn't have to go out to work.

B Jane

When we started teaching Helen, we got together with other home educators to share our problems, and would meet every Thursday in the village community centre, taking turns to prepare a topic. These meetings developed into a kind of mini co-operative, almost an alternative school, if you like. But when Helen started exam work at the age of 15, she started to take the initiative in her learning. For instance, she would draw up her own timetable, which was marvellous.

I think the fact that we've never had a television has been a big factor in their being so interested in everything and so articulate. My son grumbles about it occasionally, but when you're not at school there isn't peer pressure to watch it. That's not to say my children haven't got friends – they have! They're certainly not missing out socially – indeed I think home-educated kids are actually more socially skilled, because they spend so much time watching adults.

Helen is now 16 and has just started at St Mary's Music School in Edinburgh. We were never seriously tempted to change to mainstream schooling until Helen decided she wanted to take her music seriously. I was a bit nervous – who wouldn't be, sending their child 400 miles away at 15 – but when children are old enough to make a reasoned decision you have to trust their judgement.

C Diane

Ben was at school for a year but off sick a lot – I think he was too young at 4 and got exhausted – and I found he learned more at home. When we moved to another part of the country, I used the move as an opportunity to keep him out of school, and it was such a success that I did the same thing for Tabitha. At first I was very formal about it and had fixed hours, but I soon relaxed.

We've got books for maths and English that tie in to the National Curriculum, which children follow at school, but we also do a lot of topic work on things that interest them. Tabitha follows a curriculum called Primary Maths, and Ben follows the Bobby Moore School of Football Maths Book, which makes the subject fun.

Now we might start off with a bit of maths and then write to a pen friend and then go to the shops. I don't consciously turn a shopping trip into a lesson but when we get back, I'll realise they have learnt things like maths, geography and even issues such as fair trading.

We meet up with other home educators through a parents' group. We go on outings or just get together in our free time to relax together. Other people I've talked to say home-educated children are less likely to be stroppy teenagers, perhaps because they're isn't the same peer pressure. Certainly, my two are at ease in adult company and seem to be well-balanced people. Mind you, if they really wanted to go to school, I wouldn't stop them.

D Sarah

We made a conscious decision, long before they were due to start, not to send the twins to school. We realised that they would be sent away for their education, that we would say goodbye to them at half past seven and not see them again till something like half past four; just like business people. It just didn't seem right for us to be passing the responsibility of bringing up our children on to somebody else. Maybe we're just different from other people, but it seems perfectly normal and healthy to have our family all together at home until they've grown up. I actually used to work as a teacher, so educating my own children is second nature to me.

Even as a former teacher I'm inclined to think that some of what children do at school, from a strictly learning point of view, is unnecessary. Like groupwork, for example. Cut that out by teaching at home and we can give our children the individual attention they need, and take short cuts towards what they really need to know.

The kids are happy, pleasant individuals, with plenty of friends. I couldn't say if they're more or less sociable than other kids, because I'm biased! It's difficult to say how they'd match up with their friends if they took a school test. I think they're OK as far as reading and writing are concerned, but they might not do so well in maths. My husband and I feel that the kids are still too young, at 6 and 8 to grapple with mathematical concepts. So we do try and ration this old favourite, for the moment. At the moment there's still plenty of time, and above all, plenty of time still to play and enjoy life.

PAPER 2 Writing (2 hours)

Tip Strip

General Tips

- It is essential to spend at least 10 minutes planning your writing. Your work must be well-organised with clear linking between sentences and paragraphs.
- You do not have time to write out a rough answer and then a neat copy. If you have planned properly, this will not be necessary.
- You should have a clear beginning, middle and end for each piece you write.
- You must think clearly about who you are writing to – do you need a formal or informal style?
- You must use an appropriate layout for the task (especially reports and leaflets, for example).
- Make time to check your grammar and spelling.
- Also check that you have included all the necessary content points.
- Do write legibly, with very clear gaps between paragraphs.
- You can use either British or American English spelling, but don't mix them up.
- Do make sure your answer is not too short. Getting your writing near to the number of words specified is all part of the task.
- If you write much too much, you are probably wasting your time, as you will probably be writing things which are irrelevant. If this is the case, you will lose marks.

Tips for Part 1

- In Part 1 the most important thing is how well you do the task. Make sure you cover all the points in the question.
- Do not 'use your imagination' and invent lots of extra details – this is for Part 2!
- Make sure that you use information from **all** the input texts. You will need to combine and process the information before you can even start writing your plan.
- As far as possible, do not copy from the question paper. You must use the ideas in front of you, but your own words to express them.

Tips for Part 2

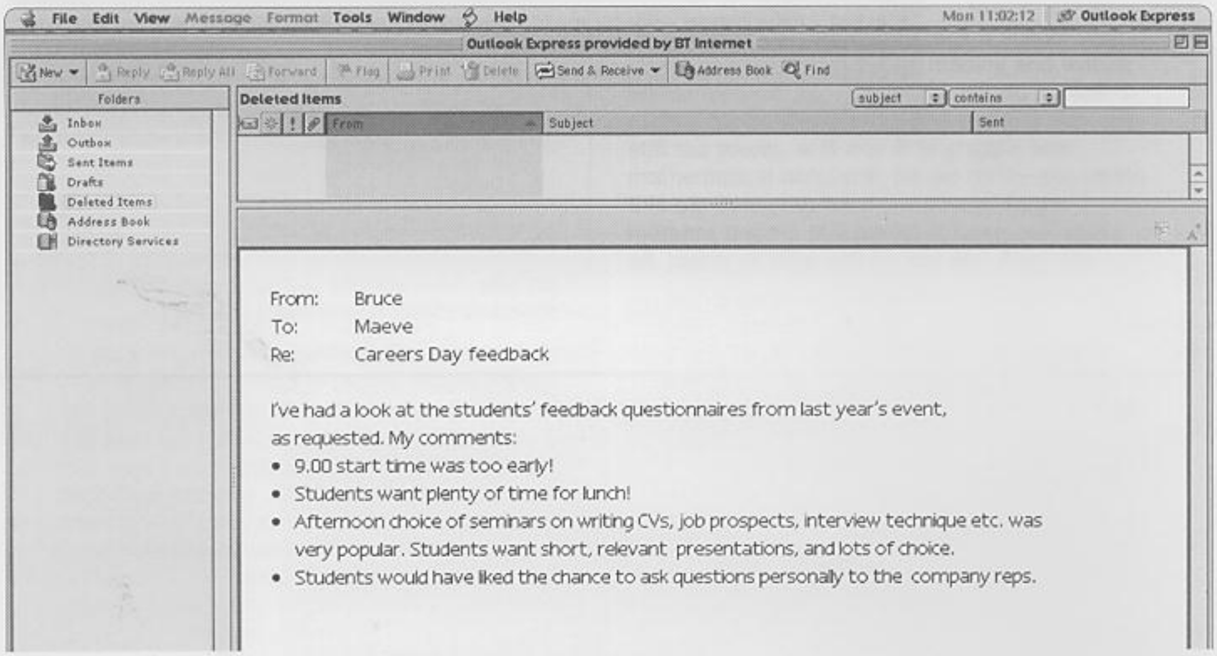
- In Part 2 there is more scope for you to invent and be imaginative. But do choose questions you feel comfortable with – now is not the time to experiment!
- In particular, if you are not familiar with English in the workplace, you should probably avoid Question 5.

PART 1

1 A local college is organising a careers day for its students. Maeve Porter, Head of the Careers Office, has written to you, asking for help in drawing up the programme. Read Maeve's letter, the feedback on last year's event and the proposed programme for this year. Then, using this information, write a report containing your comments on the proposed programme together with any recommendations for further change that you might have.

Please don't write out a revised schedule – you can leave that to us! – we simply want your comments as a representative member of the local community. Can you look at the timings and order of events, and also whether we've done enough to improve the 'personal touch' that some students thought was lacking last year? See the enclosed e-mail from my assistant, Bruce. We think the draft programme is a great improvement on last year – we hope you'll agree! By the way, please let us know what you think about the timing of the breaks, which came in for a lot of criticism last time. I'm not convinced we've done them any better this time round.

Regards
Maeve


File Edit View Message Format Tools Window Help
Mon 11:02:12
Outlook Express
Outlook Express provided by BT Internet
New
Reply
Reply All
Forward
Flag
Print
Delete
Send & Receive
Address Book
Find
Folders
Inbox
Outbox
Sent Items
Drafts
Deleted Items
Address Book
Directory Services
Deleted Items
subject
contains
From
Subject
Sent

From: Bruce
To: Maeve
Re: Careers Day feedback

I've had a look at the students' feedback questionnaires from last year's event, as requested. My comments:

- 9.00 start time was too early!
- Students want plenty of time for lunch!
- Afternoon choice of seminars on writing CVs, job prospects, interview technique etc. was very popular. Students want short, relevant presentations, and lots of choice.
- Students would have liked the chance to ask questions personally to the company reps.

Careers Day – proposed programme (first draft)

9.30 Principal of College introduces the convention

9.40 Opening guest speaker: Jasper Heggs: *The Importance of the Manager in Industry*

11.00 Coffee break
Students can meet company representatives informally

last year 9.30–9.35

11.10 Second guest speaker: Dr John Coulson: *Jobs in the Media*

12.40 Question and Answer session with the morning speakers

1.00 Lunch

last year this was one hour either side of lunch, without the 'surnames' idea

1.30 Students A–L (surnames) visit exhibition room to view stalls and meet company representatives

3.30 Students M–Z visit exhibition room to view stalls and meet company representatives

last year short tea break

5.50 Maeve Porter, Head of Careers, thanks speakers and representatives

6.00 Finish

last year we had a final guest speaker and finished at 5.00

Now write your **report** for the head of the Careers Office. You should use your own words as far as possible. Write approximately 250 words.

Tip Strip

- In Part 1 tasks, especially this one, there is a lot of information to process. You must be clear in you mind exactly what is happening. For each of the 3 pieces of 'input', who is writing to whom, about what?
- In Part 1 you will need to combine information from all the input texts. For this question, relate the information from Bruce to the draft programme (for example, the proposed half-hour lunch break may be too short).
- In this question you have to produce a single piece of writing, a report. In the exam you may have to produce two (for example, a letter and a note).
- Highlight what you are being asked to do (the 'content points'). Maeve's letter asks you to look at timings, the order of events, the personal touch and the timings of the breaks. Don't miss any of them out or you will lose marks!
- Note that the question also invites you to make additional suggestions if you wish to do so. But only do this when you're happy you've covered the essential things!
- Do not use your imagination and invent lots of details – this is for Part 2.
- It is important to observe the conventions of a **report**, with very clear paragraph divisions, making use of headings, numberings and/or bullet points. Do not write in letter or essay format (no 'Dear Sir' for example)
- You need a clear introduction stating the aims of the report, who commissioned it and what it refers to.
- You also need a clear conclusion, summarising your comments on the programme, and your recommendations for change.

Tip Strip

Question 2

- Guidebooks do not require a very formal style. So some colloquial language can be used.
- Obviously you will need to get ideas from personal experience – think of walks you have done in your region / as a child / when you were on holiday.

Question 3

- You are writing a letter to a friend after a holiday, so you will need an informal style, 'Dear "first name"' and 'Love from' or 'Best wishes'.
- In such a letter in real life, one would expect some opening phrases, such as: 'Sorry I haven't been in touch for so long', 'Hope you're in good health.'
- All the bullet points have to be addressed – but it is up to you what you choose to expand and elaborate on.

Question 4

- Your article is to accompany an advert. You should sound positive about the experience.
- The readership is students, in a magazine, so there is plenty of scope for colloquial expressions, idioms, and other informal features of language.

Question 5

- The layout should be similar to a report, using clear headings, numbering or bullet points where appropriate.
- It seems likely that the third content point (why this person deserves to win) will occupy most of your text. Don't leave it until a final short paragraph.

PART 2

Choose **one** of the following writing tasks. Your answer should follow exactly the instructions given. Write approximately 250 words.

2 You have been asked to contribute to a series of guidebooks for people who enjoy walking. The books describe routes which do **not** require an overnight stay.

Describe two different walks, one walk which would appeal to fit, young people, and another which would be suitable for a family with young children. Inform readers of some practical details, such as eating places and suitable clothes.

Write your **guidebook contribution**.

3 Your recent holiday abroad was spoilt by the theft of one of your bags on the first day. On the whole, you still managed to enjoy your holiday in spite of the inconvenience.

Write a letter to a friend, saying:

- how the theft affected your holiday
- how and where you lost your bag
- what was in it
- whether other people were helpful

Write your **letter**.

4 An organisation called International Conservation Volunteers has placed the following advertisement in a student magazine.

Are you up to the challenge?

Three-month voluntary posts abroad are available, helping experienced staff in areas such as teaching, medicine, agriculture, construction, etc. in some of the poorest parts of the world.

As a recent volunteer, you have been asked by International Conservation Volunteers to write an article to accompany the advertisement. Say what you did in your chosen post, why you found it rewarding, and why others should apply.

Write your **article**.

5 The company you work for offers an annual award to one new employee who has made an excellent start. The award is normally given to a young person in their first year of employment. Candidates for the award must be nominated in writing by a boss or colleague.

Write your proposal, nominating your *New Employee of the Year*. Describe the person and their role in the company, saying why you think they deserve to win the award.

Write your **proposal**.

PAPER 3

English in Use (1 hour 30 minutes)

Tip Strip

- Read the text through for general understanding before you try to do the task.
- Check the words before and after the gap carefully.
- All the options are grammatically possible, but only one fits the gap.
- The word or phrase you choose must fit the meaning of the passage as a whole.
- Some words may form part of fixed expressions or common collocations.
- When you've finished, read through the whole text again to check.

Question 3: Which word can be used with a place?

Question 11: Which word collocates with the word 'weather'?

Question 12: All of these words can be used to talk about people, but which of them is most appropriate for talking about a piece of equipment?

Question 14: Which of these words collocates with 'chances'?

Question 15: Which of the words completes the fixed expression with 'mind'?

PART 1

For questions **1–15**, read the text below and then decide which word best fits each space. Put the letter you choose for each question in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:

0	A	0

A BALLOONING CHALLENGE

For those people who go out in **(0)** .... of adventure, a long-distance flight in a hot-air balloon is a particularly exciting **(1)** .... . Indeed, a round-the-world balloon trip is widely regarded as the **(2)** .... challenge. One well-known adventurer, David Hemplemann-Adams would not agree, however. Recently, he became the first man to **(3)** .... the North Pole in a hot-air balloon, a more significant **(4)** .... in his eyes. Given that the distance and altitudes **(5)** .... are comparatively modest, you might wonder why the trip from Canada to the Pole, should present such a challenge.

Part of the **(6)** .... was that such a flight had not even been attempted for over a century. In those days, such expeditions were huge events, with a nation's pride **(7)** .... on their success, and so resources were **(8)** .... to them. Although he eventually managed to secure a substantial sponsorship **(9)** .... from an insurance company, Hemplemann-Adams had the added challenge of having to **(10)** .... sufficient funds for his trip.

Then, of course, he had to face major survival concerns, such as predicting the weather **(11)** .... and coping with the dangerously low temperatures. But most challenging of all was the incredibly complex problem of navigation. As the earth's magnetic field gets stronger, only the most **(12)** .... of satellite-linked navigation systems can **(13)** .... that one has got to the Pole. Without them, the chances of getting anywhere near it are extremely **(14)** .... . Not to mention an even greater problem that **(15)** .... on Hemplemann-Adams' mind: getting back!

0	[✓ A]	search	B	chase	C	seek	D	hunt
1	A	campaign	B	prospect	C	motion	D	engagement
2	A	ultimate	B	extreme	C	utmost	D	eventual
3	A	meet	B	reach	C	attain	D	fulfil
4	A	recognition	B	acquisition	C	achievement	D	realisation
5	A	engaged	B	regarded	C	involved	D	connected
6	A	appeal	B	beauty	C	charm	D	allure
7	A	leaning	B	resting	C	waiting	D	standing
8	A	commended	B	confided	C	confirmed	D	committed
9	A	bargain	B	purchase	C	transaction	D	deal
10	A	elevate	B	lift	C	raise	D	build
11	A	tendencies	B	conditions	C	circumstances	D	elements
12	A	sophisticated	B	refined	C	cultured	D	educated
13	A	approve	B	confirm	C	reinforce	D	support
14	A	thin	B	slight	C	slim	D	tight
15	A	pushed	B	stressed	C	pressed	D	weighed

Tip Strip

- Read the text for general understanding before you try to do the task.
- Write only one word in each gap.
- Think about the type of word which is missing.
- The word or phrase you choose must fit the meaning of the passage as a whole.
- Check the words before and after the gap carefully.

Question 16: This gap needs a preposition. Which preposition is used after 'alternative'?

Question 18: This word introduces a clause. Is this clause adding information, or making a contrast?

Question 24: This word is making a comparison, but is it positive or negative?

Question 30: Which word completes this common expression? Think about the meaning of the whole sentence.

PART 2

For questions **16–30**, complete the following article by writing each missing word in the correct box on your answer sheet. **Use only one word for each space**. The exercise begins with an example (**0**).

Example:	0	*in*	0

CAN HONEY HEAL?

Peter Molan, a doctor from New Zealand, is a specialist (**0**) .... stomach disorders. He offers his patients a simple, but effective alternative (**16**) .... taking medicine: honey. Dr Molan claims the active component in honey is an antibacterial agent called UMF. There is some doubt in the medical world (**17**) .... to whether UMF can destroy bacteria completely, (**18**) .... research clearly shows that people with stomach problems experience some relief soon (**19**) .... taking honey.

Is this yet (**20**) .... case of science simply giving credibility to (**21**) .... we have always known? After all, it is common knowledge (**22**) .... soothing hot water laced with honey and lemon can be for sore-throat sufferers. In accepting the beneficial effects of honey, however, a (**23**) .... reservations should be borne in mind. Firstly, the popular belief that honey is healthier than sugar isn't entirely well-founded. (**24**) .... all foods, honey can be healthy (**25**) .... eaten in moderation, but may also have some downsides. Honey contains the (**26**) .... number of calories as other types of sugar, and it can cause blood-sugar levels to rise quickly. Secondly, eating (**27**) .... much honey on an empty stomach can cause discomfort. That is (**28**) .... it's best to line the stomach with some fibre first, for example by following a main meal (**29**) .... a dessert that incorporates honey. Thirdly, under (**30**) .... circumstances should a baby's dummy be dipped in honey before the baby sucks it, as this is just as likely to cause tooth decay as any other sugary treat.

Tip Strip

- Some of the lines are correct, but usually no more than five.
- There is no more than one error per line.
- Underline any words you think may be misspelled. Check that there are no other errors on that line.
- Underline any punctuation marks you think may be wrong or missing, then read the whole sentence (not just the line) to see how it should be punctuated.
- Look out for things like: wrong use of apostrophes, unclosed speech marks and missing capital letters.

Question 32: Which word in this line contains a sound in English that can be spelled in two ways?

Question 34: Make sure that all plurals are correctly formed.

Questions 35 and 36: Read the whole sentence. There are two commas in the sentence, but only one of them is needed.

Questions 38 and 45: Think carefully about the use of the apostrophe when reading these questions.

PART 3

In most lines of the following text, there is either a spelling mistake or a punctuation error. For each numbered line **31–46**, write the correctly-spelled word or show the correct punctuation. **Some lines are correct**. Indicate these with a tick (✓). The exercise begins with three examples (**0**), (**00**) and (**000**).

Examples:

0	*accountancy*	0 ☐ ■
00	*Mistakes. The*	0 ☐ ■
000	✓	0 ☐ ■

The Big List

0 .... Jon Sandys, a 20-year-old acountancy student has produced
00 .... a document called *The Big List of Movie Mistakes*. the list,
000 .... which has been compiled with the help of hawk-eyed movie
31 .... fans, shows that many Hollywood blockbusters are peppered
32 .... with mistakes. He has found examples of microfones which
33 .... pop up during ancient battles, clotheing which changes colour
34 .... during car chases and dead bodys that keep blinking. Movie
35 .... fans from around the world, have sent Jon examples they have
36 .... come across, and he now has a colection of more than 2,400
37 .... mistakes from 700 differant films. Most of the examples quoted
38 .... appear to come from well-known films, but its not clear whether
39 .... this is because they contain more errors, or simply because more
40 .... people watch them and so notice the mishaps. Jon started the
41 .... list because he is a big film fan himself and throught it would
42 .... be interesting. ‘Some people accuse him of wanting to spoil
43 .... films, but he insists that the list is just harmless fun. He
44 .... warns, however, that spotting errors can be contagous. A lot
45 .... of people have admitted to him that they now borrow film’s
46 .... from a video libary just to try and spot the howlers on the list.

Tip Strip

- Read the texts all through for general understanding before you try to do the task.
- Decide which type of word is needed for each gap (e.g. noun, adjective, etc.).
- Look at the whole sentence, not just the line including the gap.
- Check that you have spelled the words correctly.
- When you've finished, read through the whole texts again to check.

Question 47: Will the new word be singular or plural?

Question 49: You can make two adjectives from 'freeze'. Which is the correct one here?

Question 51: Which suffix is needed to make a noun from this adjective?

Question 53: What type of word is needed to modify the comparative adjective 'hotter'?

Question 60: How does the spelling of this adjective change when we add the suffix to make a noun?

PART 4

For questions **47–61**, read the two texts below. Use the words in the box to the right of the text, to form **one** word that fits in the same numbered space in the text. Write the new word in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:	**0**	*production*	0

INFORMATION LEAFLET

THE SUN

Fortunately for life on Earth, the Sun's (**0**) .... of heat is remarkably consistent. But scientists are aware that even a small change would have grave (**47**) .... for the future, triggering either a new ice age, or runaway global warming. There is (**48**) .... that this has happened before. In 17th century England, for example, the River Thames in London was regularly (**49**) .... over. Scientists now think that fluctuations in the Sun's temperature caused a 'Little Ice Age' at that time. Indeed, the latest theory is that the processes going on in the centre of the Sun are inherently (**50**) .... If the experts are right, there could be many changes in the Sun's (**51**) .... this century and the (**52**) .... is that the temperature here on Earth will get (**53**) .... hotter and hotter.

(**0**) PRODUCE
(**47**) SEQUENCE
(**48**) EVIDENT
(**49**) FREEZE
(**50**) STABLE
(**51**) BRIGHT
(**52**) LIKELY
(**53**) STEADY

NEWSPAPER ARTICLE

THE RITUAL OF GIVING

The giving of gifts has been practised in every **(54)** .... ever studied. It is a **(55)** .... human ritual that has a place in every culture and religion. Gifts are given to mark occasions throughout life, such as **(56)** .... , marriage and **(57)** .... Sociologists view gifts as a marker of the social relationship between giver and recipient. When friends swap gifts, for example, there is an unwritten **(58)** .... that the gifts will be of roughly the same value, showing that the friends have **(59)** .... of status. In hierarchical relationships it is a different story. If an employee and boss were exchanging presents, the boss would be expected to give a larger present. In return for this **(60)** .... , the employee would be expected to both work hard and be **(61)** ....

(**54**) CIVIL
(**55**) BASE
(**56**) BORN
(**57**) RETIRE
(**58**) EXPECT
(**59**) EQUAL
(**60**) GENEROUS
(**61**) RESPECT

Tip Strip

- Read both the texts for general understanding before you try to do the task.
- Read the task. Check whether you are looking for more formal or less formal expressions.
- Underline the section of the first text containing the missing information.
- Make sure your answer is in the style of the second passage.

Question 63: Which verb completes the expression with 'fortune'?

Question 66: This question refers to the phrase 'place greater value on' in the base text.

Question 68: This expression introduces a list of examples.

Question 71: What's a less formal way of saying 'people with a good level of background knowledge'? A verb is needed here to complete the expression.

Question 74: If something is available, it's 'on ...'. Another way of saying 'available' that follows the preposition 'on' is needed.

PART 5

For questions **62–74**, read the following formal extract from a book on careers and use the information to complete the numbered gaps in the informal leaflet aimed at students. Then write the new words in the correct spaces on your answer sheet. **Use no more than two words for each gap**. The words you need do not occur in the leaflet. The exercise begins with an example (**0**).

Example:	0	*put off*	0

Many parents try to discourage their offspring from embarking on a career in the music business. They feel that the music industry is not the glamorous one that young people imagine it to be, and that the chances of their son or daughter becoming a highly-paid star are extremely slim. Although this is quite correct, good opportunities do exist for young people in the music industry, particularly for those who place greater value on job satisfaction than on salary levels.

Naturally, there are opportunities for those who have studied an instrument, but many jobs in the industry do not require either technical ability or performing skills. There are many openings, for example, in publishing, retail and in recording studios where what is required is a lively interest in music and a good level of background knowledge. A degree in a relevant subject, whilst not absolutely essential, can also be useful, and courses specifically designed to meet the needs of the music industry are now available.

LEAFLET FOR STUDENTS

If you're dreaming of a career in the music industry, don't be (**0**) .... by parents who say it's not as glamorous as (**62**) .... , or that it won't (**63**) .... a fortune. They're probably (**64**) .... one thing though: you're (**65**) .... to become a star. But if job satisfaction (**66**) .... to you than pay, then music could actually be a good choice. And you don't have (**67**) .... how to play an instrument either. There are many other branches of the industry, (**68**) .... recording studios, publishers and record shops, where they are (**69**) .... people who are really (**70**) .... music and who know what they're (**71**) .... about when it comes to the music business. Although you don't actually need to (**72**) .... a particular subject at university, a relevant degree (**73**) .... , and some courses are now on (**74**) .... with aspects of the music industry in mind.

Tip Strip

- Read the text all through for general understanding before you try to do the task.
- Read the options carefully. They may all have the same grammatical form (e.g. clauses) or may be a set of different forms.
- Three of the options do not fit into the text at all.
- Look carefully for words and phrases which refer forwards and backwards in the text (e.g. pronouns, relatives, linkers, conjunctions, etc.).
- When you've finished, read through the whole text again to check.

Question 75: Even though all the options have the same grammatical form, option B, which already ends with 'of', can be ruled out grammatically.

Question 76: Look for the most logical use of jars.

Question 78: Which option includes the 'contemporary meaning' of the symbol?

Question 80: Look earlier in the paragraph; what are people in a 'race' to find?

PART 6

For questions **75–80**, read the following text and then choose from the list **A–I** given below the best phrase to fill each of the spaces. **Indicate your answer on the separate answer sheet**. Each correct phrase may only be used once. **Some of the suggested answers do not fit at all**.

The History of @

The universal symbol of Internet era communications, the @ sign used in e-mail addresses to signify the word 'at', is actually a 500-year-old invention of Italian merchants, a Rome academic has revealed. Giorgio Stabile, a science professor at La Sapienza University, claims (**75**) .... of the symbol's use, as an indication of a measure of weight or volume. He says the sign represents an amphora, a measure of capacity based on the terracotta jars used (**76**) .... in the ancient Mediterranean world.

The professor unearthed the ancient symbol in the course of research for a visual history of the 20th century, (**77**) .... . The first known instance of its use, he says, occurred in a letter written by a Florentine merchant on May 4, 1536. He says the sign made its way along trade routes to northern Europe, where it came (**78**) .... , its contemporary accountancy meaning.

Professor Stabile believes that Italian banks may possess even earlier documents bearing the symbol lying forgotten in their archives. 'The oldest example could be of great value. It could be used for publicity purposes and (**79**) .... ,' he says. The race is on between the mercantile world and the banking world (**80**) .... .

A to describe the now omnipresent squiggle
B to represent 'at the price of'
C to see who has the oldest documentation of @
D to transport grain and liquid
E to save space and work
F to be published by the Treccani Encyclopedia
G to learn how popular it has become
H to have stumbled on the earliest known example
I to enhance the prestige of the institution that owned it

PAPER 4

Listening (approx. 45 minutes)

PART 1

You will hear a woman who works as a tour guide talking about her work. For questions **1–9**, complete the sentences.

You will hear the recording twice.

Tour Guides

The countries where Natalie works most often are ~~and~~ **1**

Natalie explains that prior knowledge of **2** is not essential for her job.

In Australia, Natalie worked in a **3**

Natalie found the **4** the most difficult part of the recruitment procedure to complete.

Natalie describes herself as generally a **5** person.

The tours which Natalie leads can last as long as **6**

Natalie receives $150 per week as well as payment for **7**

Natalie disagrees with the idea of linking pay to what is written on **8**

Natalie explains that the **9** nature of the work means that schedules are demanding.

Tip Strip

- Before you listen, read the rubric to find out what type of task you need to do. Read the sentences. Think about the type of information which is missing.
- The questions follow the order of the text.
- The words you need are all on the tape, but not in the same sentences as in the questions. It is not a dictation.
- Write a maximum of three words or a number in each space.
- Don't try to paraphrase the information. Use the words you hear.
- Check that your answer or phrase fits grammatically and makes sense.
- Check your spelling.

Question 1: Natalie mentions five countries. Which two does she work in most often?

Question 4: Natalie talks about both the application form and the interview. Which did she find more difficult?

Question 5: Listen for the adjective that Natalie uses to describe herself.

Question 6: You are listening for a time period. This question is asking for the length of the longest tours which Natalie leads.

Question 9: You are listening for an adjective which Natalie uses to describe the work. The answer is not 'demanding' as that is already mentioned in the sentence.

Tip Strip

- Before you listen, read the rubric to find out what type of task this is. Who is talking? Where? Why?
- The questions follow the order of the text.
- Don't repeat the words and ideas already used in the notes on the page.
- Check your spelling.

Question 12: This question asks for the title of a book. Make sure you write down the whole title.

Question 14: The text mentions four different times, make sure you write down the time the first event opens.

Question 16: Think in advance of the possibilities so that you're prepared for the answer when it comes.

Question 17: The answer is not an agricultural tool as this is mentioned in the notes. Listen for the other object the artist has used.

PART 2

You will hear a radio announcement about two events happening later today. For questions **10–17**, complete the notes.

Listen carefully as you will hear the recording ONCE only.

Events in Langham Today

First Event:

– being held at: ______ **10**

– features: *paintings by Wendy Wilson recently seen on* ______ **11**

– also being launched: *a book called* ______ **12**

– Wendy's speciality: *she doesn't use* ______ **13** *when painting*

– opening time: ______ **14**

Second Event:

– being held in: ______ **15**

– features: *Edward Colne at work*

– Edward's speciality: *objects made from* ______ **16**

Today's piece: *made from* ______ **17** *and agricultural tools.*

PART 3

You will hear an interview with a woman who works as a casting director in the film industry. For questions **18–25**, choose the best answer **A**, **B**, **C** or **D**.

You will hear the recording twice.

18 According to Barbara, a casting director needs above all
- **A** to learn from experience.
- **B** to have a relevant qualification.
- **C** to be a good communicator.
- **D** to have a natural feel for the job.

19 Barbara says that she looks for actors who
- **A** can play a variety of roles.
- **B** complement each other.
- **C** accept her way of working.
- **D** think deeply about a part.

20 At which stage in the casting process does Barbara meet the actors?
- **A** before she goes to see them performing live
- **B** once the director has approved them
- **C** before a final short-list is drawn up
- **D** as soon as a final selection is made

21 What led Barbara to become a casting director?
- **A** She realised she had the skills needed.
- **B** She was doing similar work in the theatre.
- **C** It was recommended by a friend.
- **D** It had always been her ambition.

22 Barbara explains that what motivates her now is a need for
- **A** personal satisfaction.
- **B** financial security.
- **C** professional recognition.
- **D** a glamorous lifestyle.

23 What made Barbara give up her job for a time?
- **A** She'd become tired of travelling.
- **B** She wanted to try something new.
- **C** She'd been put under too much pressure.
- **D** She found she was no longer committed.

24 Why did Barbara go back to her job?
- **A** She was missing her colleagues.
- **B** She was made an interesting offer.
- **C** She wasn't happy working in theatre.
- **D** She realised she'd made a mistake.

25 How does Barbara feel when her work on a film ends?
- **A** sorry not to follow it through
- **B** surprised by the attitude of others
- **C** upset not to be better appreciated
- **D** ready for the next challenge

Tip Strip

- Before you listen, read the rubric. Is this a sentence-completion or multiple-choice task? Who is talking? Where? Why?
- Before you listen, read the questions. Think about the type of discussion you are going to hear. Underline the key words in the question stems. The questions follow the order of the text.
- Listen to find the answer to the question, then decide which of the options A, B, C or D is closest to what you've heard.
- The words in the options will not be the words you hear, but will have a similar meaning.
- Most questions will be about people's ideas, opinions and feelings.

Question 18: Barbara uses the word 'intuition' to describe the most important quality needed for her job. Which of the options describes 'intuition'?

Question 20: This question asks about the sequence of events. The most important word in the question stem is 'meet'. Which option answers this question?

Question 23: Barbara says that she was upset by the attitude of other people towards her whilst she was making a film. Which option includes this idea?

Question 25: Barbara says: 'I love that feeling'. What feeling is she talking about?

Tip Strip

- Before you listen, read the rubric. Who will you hear? What will they be talking about?
- Before you listen, read the options A–H in both tasks. Underline the key word in each option.
- The first time you listen, answer Task One, the second time answer Task Two.

Question 26: The speaker says that he's a musician, but this isn't what he studies on the course.

Question 28: Which subject involves landscapes, perspectives, easels and brushwork?

Question 32: The speaker says that the 'group psychology was fascinating to watch as it unfolded'. Which option reflects this comment?

Question 33: When the speaker says: 'but that suited me' What is he talking about?

PART 4

You will hear five short extracts in which various people are talking about holidays where they studied as a group.

You will hear the recording twice. While you listen, you must complete both tasks.

TASK ONE

For questions **26–30**, match the extracts as you hear them with what was studied on each course, listed **A–H**.

A a foreign language
B cookery
C creative writing
D drama
E music
F painting
G pottery
H photography

☐ **26**
☐ **27**
☐ **28**
☐ **29**
☐ **30**

TASK TWO

For questions **31–35**, match the extracts as you hear them with the comment each person makes about their course, listed **A–H**.

A I appreciated the flexibility of the staff.
B I would have liked a change of scene occasionally.
C I enjoyed observing the other people.
D I would have liked more guidance from the tutor.
E I was pleased to work on my own.
F I was glad to be kept fully occupied.
G I liked the great variety of people I met.
H I would have liked more time to practise.

☐ **31**
☐ **32**
☐ **33**
☐ **34**
☐ **35**

PAPER 5 Speaking (15 minutes)

PART 1

(3 minutes)

The examiner will ask you a few questions about yourself and then ask you to talk to your partner. For example, the examiner may ask you to find out about each other's:

- area of work or study
- experience of studying English
- aims and ambitions for the future.

PART 2

(4 minutes)

Resting (Compare, contrast and speculate)

Turn to pictures 1–5 on page 140 which show people resting.

Candidate A, compare and contrast two or three of these situations, saying why you think each person needed to rest.

Candidate B, which person do you think was most in need of a rest?

Looking up (Compare, contrast and speculate)

Turn to pictures 1–5 on page 141 which show people looking up at something.

Candidate B, compare and contrast two or three of these situations and say what you think the people might be looking at.

Candidate A, which person do you think looks most interested in what they are looking at?

PART 3

(4 minutes)

Turn to the pictures on page 142 which show aspects of student life. A university wants to use three of these pictures in a leaflet which will give information about university life to students in secondary schools.

What impression of university life does each picture give? Which three pictures should the university include in the leaflet to create a positive image of student life?

PART 4

(4 minutes)

Answer these questions:

How much of their time should students spend studying?
What leisure facilities should a university provide for its students?
How long do you think university courses should last?
Do you think young people should study academic or practical subjects?
Which is more useful for a young person; going to university or getting work experience?

Tip Strip

Part 1

- Ask your partner questions, don't just talk about yourself!
- Don't give a prepared speech, but respond naturally to what your partner asks.
- Show interest in what your partner says; ask questions to get more information.
- Don't talk for too long, give your partner a chance to respond.

Part 2

- Listen to the examiner's instructions carefully. Each task is different.
- Don't interrupt your partner's turn. Listen so that you can comment afterwards.
- This task asks you to compare two or three photographs, so make comparisons between them from the beginning.

Part 3

- Listen to the instructions carefully. Make sure that you understand what you have to do.
- Ask your partner questions, don't just give your opinions.
- Remember you have to keep talking for three minutes, so you shouldn't come to a conclusion too soon.

Part 4

- The examiner may ask you questions in turn, or may ask general questions for you both to answer.
- You don't have to agree with your partner, but try not to interrupt.
- Don't be afraid to introduce new ideas as long as they are related to the topic.

TEST 2

PAPER 1 Reading (1 hour 15 minutes)

PART 1

Answer questions **1–18** by referring to the magazine article on page **31** in which modern-day artists talk about their work.

Indicate your answers **on the separate answer sheet**.

For questions **1–18**, match the statements on the left below with the list of artists **A–F**.

Some of the choices may be required more than once.

Note: When more than one answer is required, these may be put **in any order**.

Which artist says	
he trained initially in an unrelated field.	**1** ....
he has been an influential figure within the world of art.	**2** ....
an artist's life is more demanding than he had expected.	**3** ....
he does not want his works displayed in the conventional way.	**4** .... **5** ....
he wishes to appeal to a wide variety of people.	**6** ....
he feels that different art forms have become much less distinct from each other.	**7** .... **8** ....
he combines artistic images which would normally seem incompatible.	**9** ....
he learned his craft in a very flexible environment.	**10** ....
that practical experience is more important than formal training.	**11** ....
he has had problems in forging an identity for himself in the art world.	**12** .... **13** ....
he takes his inspiration from seeing new places.	**14** ....
new works of art are not always as original as everyone imagines.	**15** ....
that he is very concerned with the message his works convey.	**16** .... **17** .... **18** ....

A Bedwyn
B Frances
C O'Connor
D Pillin
E Bader
F Matuka

Conversations with Artists

A Tom Bedwyn

A lot of artists limit themselves to business as usual. I'm not sure I have a regular style. I'm often told that my work incorporates a lot of decoration – if so, that's not conscious, as I always like to start from zero with my paintings, to create something completely different. But I do have to work within certain limits, and the most important of those is that we live in the age of reproduction. All sorts of people know my art from magazines, catalogues or TV. That's all right with me because I don't want them to go to a gallery. But one of the consequences is that I want to create works that have nearly as strong an impact in a photograph or a video as in real life. You see, I want my work to have street credibility, to speak directly to people, so that it doesn't need the help of the white boxes – the museums or galleries – to be appreciated.

B Alan Frances

The greatest influence on my way of thinking as a painter came when I took part in a famous exhibition called 'Freeze' when I was a student at college. That college was a dream for creative people; it was the only place in the art world that didn't stipulate which medium you had to work in. All the other schools divided you into categories, such as sculpture and painting. Art practice isn't confined by these old barriers and techniques any more. I don't think 'Freeze' was ground-breaking in terms of the actual work, but there was a massive energy around it. We weren't trying to attract the attention of the galleries – it was more a case of 'we don't need them, we can do it anyway'.

C Marcus O'Connor

I didn't actually study art at college: I qualified in electronics: I qualified at an evening class. I never enjoyed school, nor work, which I have always tried to avoid, without success. In fact, I found my path in art a bit late – only eight years ago. For me, art is just a job like any other that can be learned while you do it. When I was small, I always thought I wouldn't want to do any work, and that art should be like that. But now I'm really working. I don't have a minute, what with galleries, gallery owners and interviews in different places. I consider the geography of towns as a kind of library which you use for your own needs; you go where you think you can feel good for a while. I go around different towns so as to meet new people, breathe new air and get new ideas.

D Jan Pillin

I'm very flexible – I paint, create logos, design furniture and products and write comics; but if pushed, I always say that I draw. Illustrators and cartoonists are the only ones who have accepted me. Graphic designers say to me: 'What are you doing? You're not a graphic designer, are you a painter?' The painters say: 'Why don't you design furniture? Your furniture is really nice.' And the furniture designers say: 'You should be doing comic books, that's your business.'

I think my drawings are awful, but I have to say other artists have used my work to develop their own. Mind you, they haven't copied any more than I have. I'll keep on copying, allowing myself to be influenced by thousands of authors and images. It's very positive when you're creating things. You can never start from square one.

E Henrik Bader

My work is all about building art into daily life. I would have a much more comfortable life if I was a 'fine art' artist; sitting in a studio in the countryside. But I wanted to be involved in building in the city; I wanted to contribute to daily life, with all its idiosyncrasies and difficulties. You see, I had a more practical education than most, learning building construction at technical high school, and went on to study art and architecture in Vienna in an environment of artists, stage designers, painters and sculptors. I was constantly moving between the fine arts and architecture – today you call it 'crossover', and actually the demarcation is now less rigid.

I've worked for the advertising industry, for example, superimposing advertising images onto photographs of buildings. Indeed, in whatever I do I introduce a foreign element into a given situation, and, by transformation of scale and meaning, it makes another, very clear statement. I need to make sure that it's a statement which is getting through to people.

F Billy Matuka

I'm always told I favour writing in my art, rather than images. In any painting there is something which says: 'Look at me, please.' So I said to myself: 'Instead of painting the painting, I'm going to write "Look at me, please." The painting is only a pretext to say something, so I might as well say it simply, with words on the painting. Also, I wanted to establish my own territory, after an initial period of not really knowing where I was going. Writing went well with my desire to tell the truth. It's been said that art is a lie, but you have to find the truth somewhere.'

PART 2

For questions **19–24**, you must choose which of the paragraphs **A–G** on page **33** fit into the numbered gaps in the following newspaper article. There is one extra paragraph which does not fit in any of the gaps.

Indicate your answers **on the separate answer sheet**.

Cormorants

Wherever there are fish there are likely to be cormorants.
But how does a bird that can live in the tropics also survive in the Arctic?

Cormorants are the most widespread and versatile of the world's seabirds. They can be seen diving anywhere from the Arctic to the tropics. Anglers hate these birds because of their voracious appetite for fish, but scientists, notably biologists Sarah Wanless and David Gremillet, are fascinated by their adaptability. How can a bird whose body does not seem specially adapted to the cold spend the whole year in polar regions such as Greenland, where the air is typically minus 25°C?

19

A new study by Wanless and Gremillet has recently shed some light on the cormorant's ability to survive during the Arctic winter. But it took a lot of failed experiments before they met with any success. They looked first for signs that the bodies and wings of Arctic cormorants had adapted subtly to life in the cold.

20

Next, Wanless and Gremillet tested the hypothesis that Arctic cormorants would obtain extra energy by eating more than their temperate counterparts. They used electronic nest balances to record the birds' bodyweight before flying out to fish and then on their return. Surprisingly, their calculations showed cormorants ate no more in Greenland than in France. And their food consumption turned out to be no more than that of other, better insulated seabirds.

21

These showed that, during the summer, they spend about two hours diving per day in Normandy and only 40 minutes in Greenland. At last the research had hit upon something interesting. Next they needed to get figures for the Arctic winter. Wanless and Gremillet found the world's most northerly cormorant colony 150 km above the Arctic Circle, where strong tidal currents preserve some open water all year. They visited the colony in March, when there was enough light to study the birds, but temperatures were still far below zero.

22

The conclusion is that cormorants survive in the high Arctic not by any physical adaptation but by finding places where fish are extremely plentiful – and feeding so efficiently that they spend very little time exposed to the icy water. Furthermore, Gremillet discovered that their main prey is a little spiny fish called sculpin, which has no commercial value. Both these facts are relevant to the debate in many parts of the world between naturalists and fishermen, about the damage that growing cormorant numbers are doing to fish stocks.

23

The research does leave some biological questions unanswered, however. Arctic cormorants may limit their diving to a few minutes, but how do they avoid freezing solid when they emerge from the icy sea into winter air temperatures far below zero?

24

How they avoid freezing, with their plumage affected in this way, is indeed a mystery. More cormorant-watching in extremely inhospitable conditions will be required to come up with a convincing answer.

A They discovered that the cormorants spent most of the time asleep on an icy cliff and flew out once a day to dive off the edge of the ice pack. The birds needed just nine minutes on average to catch enough fish for the day. This is an astonishing feeding rate, 30 times higher than anyone had previously recorded for a seabird.

B Gremillet observed that the Greenland birds always shake their wings very vigorously as soon as they surface, to get rid of the water. But he also realised that their body feathers must retain a lot of moisture since their backs become partially waterlogged.

C They demolish the popular belief that cormorants are a greedy nuisance, eating far more than other fish-eating birds of similar size. The findings also show that cormorants have a feeding strategy reminiscent of the large carnivores such as snakes and big cats: they catch a vast amount of prey in a very short time and then rest for long periods.

D This aspect of their research proved fruitless. They found that cormorants from the frozen Arctic and from the much warmer climes of France, birds which belong to the same subspecies, are actually very similar in size and weight. Nor was there any difference in the plumage: both regional groups have very low volumes of insulating air trapped between their feathers.

E Wanless and Gremillet, therefore, concluded that European cormorants would be particularly attracted to fish farms and artificially stocked lakes, whereas the Arctic birds would be less suited to such convenient eating places.

F All the more surprising is that, whereas other polar mammals and seabirds have evolved extra insulation – layers of fat or waterproof plumage – to protect themselves from the icy water, cormorants, birds with a high energy requirement when diving in cold seas, have very little body insulation and their plumage gets wet when they dive for fish.

G The researchers concluded that cormorants must have another way of compensating for their increased energy requirements while diving. To investigate their fishing behaviour further, Wanless and Gremillet attached miniature radio transmitters to the birds.

PART 3

Read the following magazine article about staff training in companies and then answer questions **25–31** on page **35**. Indicate the letter **A**, **B**, **C** or **D** against the number of each question. Give only one answer to each question.

Getting a return from training

John Whitley examines the practicalities and pitfalls for companies who decide to invest in ongoing staff training.

The employees know their jobs. They have all successfully completed initial training courses and they've had plenty of direct day-to-day experience. Nonetheless, companies instinctively feel that they could get more out of their staff by giving them further training in areas related to their work. When it comes to investing in such staff training, however, there is a fundamental paradox. Training remains an absolutely essential luxury item. All managers agree that they want it and they all know it is a good thing, but the more they need it, it seems, the less they are prepared to find the necessary resources for it. At the slightest excuse, the training budget gets cut.

Happily, however, there are companies who try it, with the best intentions in the world. But even when companies guarantee a budget and commit themselves to ongoing staff training, it does not always work. This article will attempt to look at why this is so.

A few years ago, a car company hired a team of external consultants to investigate why owners of a particular model in their range seldom came back for another one. The investigation pointed to a key factor in building customer loyalty – the quality of service at the company's garages. In particular, if repairs were carried out effectively and to budget, customers were more likely to buy from that dealer again. The senior managers leapt on this with zeal, seeing a simple solution to their ailing sales figures. A rigorous training programme was designed for every mechanic in every garage. But a funny thing happened. Customer satisfaction with the quality of service fell dramatically.

It turned out that garages work to tight profit margins, with a prescribed number of mechanics to service a certain number of vehicles in a given period. Take a load of them out for training and the rest have more work to do in the same amount of time. Hence rushed jobs and mistakes. Simple really, and fairly obvious – when you go away on a training course, the world does not stop. Your job awaits you on your return, and normally there is more to do than when you left. You return to the same company operating in the same way, with the same colleagues, and the same clients. You may be different, your toolkit of knowledge and experience may have grown, but unless you can apply your knowledge there and then, or within a short space of time, you will most likely carry on doing everything exactly the way you did it before you went on the course.

The moral is that ongoing training can be of value, but getting at that value is not as easy as one might think. There must be many a manager who has invested a lot of effort in identifying the kind of training required, has sent an employee on an external training course, but then has failed to conduct a thorough review of the outcome of that training afterwards.

It is assumed that, on return to work, the magical effects of a course will naturally surface and employees will somehow be better at their jobs. This can happen, especially where some technical skill has been learned, and the knowledge is being applied directly. But it is wrong to assume that it will always happen. With training, one needs to build on the investment made to ensure the maximum value is extracted.

Another flawed approach to training concerns the telephone call centre run by a mail-order company. Here, the problem was correctly identified as a lack of adequate product knowledge by the staff who dealt directly with customers. A major training programme had failed to have the desired result, and it did not take a genius to identify why. Staff turnover was running at 120%. No sooner were staff trained than they left, to be replaced by novices. Until the underlying problem had been solved, expenditure on further training was doomed to failure. Clearly, where training is concerned, managers need to apply the same levels of rigour in planning, monitoring and examining the outcome that they employ in other business contexts.

25 In the writer's opinion, why do many companies fail to invest in ongoing training for their staff?

A Their managers are not in favour of it.
B They are unwilling to commit funds to it.
C Their employees don't see the need for it.
D They lack experience in setting it up.

26 What prompted the car company to send its mechanics on a training programme?

A complaints from customers
B an investigation by its managers
C independent professional advice
D a suggestion from its mechanics

27 According to the writer, why may the car company's training programme have failed?

A It disrupted normal work patterns.
B It failed to address basic problems.
C It was impossible for all mechanics to attend.
D It overemphasised the need for speed.

28 According to the writer, what should employees do when they return from a training course?

A concentrate on catching up with their work.
B attempt to put new ideas into practice.
C convince colleagues of the value of training.
D try not to change everything immediately.

29 In the writer's opinion, what mistake do managers often make after employees have attended training courses?

A They expect too much feedback from employees.
B They fail to provide adequate follow-up.
C They only see improvements in technical skills.
D They assume that further training will be available.

30 Why did the mail-order company have a 'flawed approach' to training?

A The wrong type of people were being trained.
B Problems arose as a result of the training.
C The training programme was poorly focused.
D Problems were addressed in the wrong order.

31 In the text as a whole, the writer suggests that companies underestimate

A the potential benefits of training to individuals.
B the real cost of appropriate training programmes.
C the need to manage training effectively.
D the importance of identifying training priorities.

PART 4

Answer questions **32–48** by referring to the newspaper article on pages **37–38**, about people who have set up their own businesses.

For questions **32–48**, match the statements on the left below with the list of people **A–D**. You may choose any of the people more than once.

Which person		
aims to expand into export markets?	**32**	....
admits to not being wholly truthful at one stage?	**33**	....
persuaded clients to adopt certain procedures?	**34**	....
accepted that their original plan was ill-founded?	**35**	....
needed the support of experts in a related field?	**36**	....
initially made no charge for the service provided?	**37**	....
is somewhat alarmed at how quickly the business has taken off?	**38**	....
fine-tuned the product in the light of feedback?	**39**	....
works with a broader range of clients than was first anticipated?	**40**	....
made improvements to the product at an early stage?	**41**	....
is relieved that a service they provide is not misused?	**42**	....
provides a service which has social, economic and environmental benefits?	**43**	....
researched a product that was already proving popular?	**44**	....
turned a leisure activity into a business?	**45**	....
responded to a request from a frustrated customer?	**46**	....
was motivated to take a risk by changing personal circumstances?	**47**	....
was advised to limit their horizons?	**48**	....

A Penny Sutton
B Toby Alton
C Ben Reilly
D Nancy Brewerton

Going it Alone

Small businesses are the engine-room of the economy. We spoke to four people who found they had the entrepreneurial spirit to set up their own business.

A

Frustration led to the setting up of **Penny Sutton**'s company. She wanted a last-minute holiday in the sun, so she tapped into a travel website and up came an available destination. The price was right, but the resort wasn't one she'd come across before and the site gave no further information. After browsing for a while, she realised that in fact, nobody was producing reviews of holiday destinations of any description on the web.

Seeing a gap in the market, Penny decided to go for it, convincing three friends from university to join her. 'I rang my bank up and told them I wanted a loan to buy a car – a bit of a fib actually, because we used it to set up the website,' said Penny. Her idea was to let travellers tell their own tales. Subscribers were invited to write in with reviews and stories about places they'd visited. The goal was to build an Internet travel centre with the world's biggest database of personal travel information.

Before long, they had 24,000 subscribers and thousands of people were posting reviews on the site. 'The team edits the reviews for grammar, content, etc., but happily very few people use it as a chance to sound off against particular travel companies.' explains Penny, 'We might get into legal difficulties if anything like that got on the site. Fortunately, most people who post reviews just want to pass on details of a great meal, a hidden beach or a wonderful club.'

In their first year, the friends just eked out a living, finding it difficult to make enough money to develop their site, a problem they got round by selling their reviews on to other travel companies. 'We've become a service to the travel industry – allowing their customers to read reviews, look at maps and see which guidebooks to take,' says Penny, 'although that wasn't the original idea at all.' The only real problem for the four partners is finding the time to take the holidays that inspired setting up the site in the first place.

B

Toby Alton's daughter, Kylie, asked him to buy her an American sweet snack made from dried fruit when he was travelling in Florida. Some classmates had brought some back from a US holiday, and they'd become a 'must have' item at school, but no UK supplier stocked them. So, Toby dutifully popped into a US supermarket and was amazed to see a huge display in half a dozen different flavours. The holiday ended there and work began.

He took pictures, bought samples and pumped store managers for information. The minute he landed in Britain, he was on the phone to a friend, Dave Crouch. 'He was full of it, really excited,' says Dave. 'He'd identified a yawning gap in the British market for an innovative snack product that would gain the approval of health-conscious parents, without sacrificing its appeal to children.'

'Our first thought was to import the product from the USA,' explains Toby, 'but we soon realized that the cost of import duties and problems of supply made this impractical. We would have to develop and make our own products.'

Although they'd worked in the food industry, sales and marketing was their speciality, not food technology, so they consulted contacts in the industry to develop the products that are now their core business. Before long, they were selling nearly £250,000 worth of fruit snacks a month to food retailers. 'Our growth rate to date has been scarily fast,' says Toby, 'but we believe that there's a great deal more to come. Our ambition is to become the primary player in a new fruit snacks category across Europe, within the next four years.'

The key to their success, says Ian, is probably that they've touched a central nerve in the public psyche. 'We aren't health freaks, but we worry about what our children eat – I think it's a concern a lot of people share.'

C

In just three years, **Ben Reilly**'s business has grown from one man in a Ford transit van to a company with a £4 million turnover. It was the combination of a new-born baby and the 'what if …' factor that convinced Ben that he should leave his secure job with a major airline and go it alone. 'I couldn't bear the thought of getting old and wondering what could've been,' says Ben. 'But as my family responsibilities grew, it would get more difficult to leave a secure job. It was like now or never.'

He told his employers of his ambitions and they suggested that he use his flair within the sphere of activity he knew best – managing aeroplanes. 'My job was to handle the turnarounds: fuelling, cleaning and stocking of the planes. It had already struck me that there was an enormous amount of waste occurring because of the need for speed. Everything got thrown away – the headphones, and all the unused bits and pieces from the customer packs.'

Mark suggested that all the unused goods could be repackaged and most of the headphones cleaned, straightened, given new foam earpieces and reused. He convinced the airline to let him have a go, and made sure that cleaners were detailed to start sorting aeroplane rubbish into two bags – real rubbish and anything that was recyclable. 'If the seal is broken on anything, we chuck it, but if it's unbroken, it gets repackaged. Most of the headphones are easy to refit.' A friend told him of a local disabled group that was looking for work. He offered them the job of repackaging. 'It's worked remarkably well and what began as a one-off arrangement is now a company commitment. When we began, our aim was to turn around 3000 items a week,' says Ben. Today his company reconditions 350,000 a week – saving the airline 40% of what they once spent on kits for passengers.

D

Nancy Brewerton was well aware of the frustration of the teachers she saw every day as an information technology adviser for a local education authority. A former primary school teacher, Nancy believed that use of the computer and the Internet should and could be integrated into the educational curriculum.

She started tinkering at home with an idea for an Internet resource centre that would help children use the net for education both at home and at school. It soon became more than a hobby, and Nancy went into partnership with her friend, Sally Ayers, an expert in marketing and advertising, to develop the idea.

With the help of seven private investors, they set up a website. Version one was launched in January; version two, with upgraded design and navigation, followed in October. At first, they allowed schools to use the site in return for user reports from teachers, which gained them both credibility and ideas for refinements. But the ultimate key to its success, says Nancy, is that it's interactive and user friendly: 'It allows children to use the computer in a purposeful way, geared to learning at school.' The site does not take advertising and relies on subscriptions, which Sally and Nancy started selling two months ago: already 700 schools have signed up.

PAPER 2 Writing (2 hours)

Tip Strip

- This question requires you to do two tasks.
- The letter of complaint should be in formal style.
- The switch of location, the failure to offer a refund, the single-room supplement, the length of the tour, the late luggage.
- These points should be grouped together in a logical way. You do not need to include addresses.
- The note to Gavin can be more informal in style.

PART 1

1 You have just returned from a holiday to Australia, organised by a tour company. Unfortunately the location of the holiday was changed at the last minute, and on the new tour you encountered several problems.

Read the extract from the tour company's policy document, the advertisement for the original tour, and the note from a friend who is trying to help you in your dealings with the tour company. Then, using the information provided, write the letter and note.

3.1 Cancelled Tours

We reserve the right to cancel tours that do not attract a sufficient level of bookings. In this eventuality, every attempt will be made to accommodate clients on alternative tours as similar to the cancelled tour as possible.

Alternatively, a full refund will be offered. — *Well I wasn't offered one!*

Full refunds can not be given after a client has returned from a tour. — *fair enough*

3.2 Customer Dissatisfaction

Customers should specify the nature of their problems in writing.

Compensation, comprising a partial refund, will be paid in the event of reasonable complaint.

JESSON TRAVEL

The award-winning 12-day tour of the Solomon Islands in the south-west Pacific.

- diving to see shipwrecks
- helicopter trip to waterfall
- visit an active volcano
- canoeing
- £2,000 including flight

£50 single-room supplement

The visit of a lifetime. Don't miss it!

JESSON TRAVEL
www.jesson@adventure

It was only ten days! Cancelled! Went to mainland Australia instead – been there before!

Wonderful holiday – but didn't get any of these things!

Paid this, but had to share a room throughout holiday!

Saw loads of nice places – but I saw them all last year!

Sorry to hear about all the problems with Jesson Travel. And your luggage arriving back home a week late – that's the last straw! If **their** minibus delivering the luggage to the airport in Australia got stuck in a jam, they **must accept** responsibility, surely? I think you should ask them for your money back or a free holiday!

Gavin

Now write:

a) a **letter of complaint** to Jesson Travel (about 200 words), requesting a partial refund, stating clearly what things you intend to claim for.

b) a **note** in reply to Gavin, thanking him for his support, explaining that you cannot do everything he suggests.

You do not need to include addresses. You should use your own words as far as possible.

PART 2

Choose one of the following writing tasks. Your answer should follow exactly the instructions given. Write approximately 250 words.

2 You decide to enter an annual competition for local writers run by an English language club in your area. This year's theme is:

My most unusual day at school/college/work.

Write an account of an unusual day, saying how this day differed from your normal routine, and how you discovered something new about yourself and your own capabilities.

Write your **account**.

3 An international student magazine regularly features a page called 'Contrasts'.

Write a review for this page of the magazine, contrasting two films of the same genre which you have seen; one of which you enjoyed and one of which you found disappointing.

Write your **review**.

4 The tourist office in your town is receiving a growing number of visits from groups of young schoolchildren (12–14 years old). As a result, they are rewriting some of their leaflets, and have asked for your help in this task.

Write a leaflet, addressed to teachers and group leaders, explaining what facilities are available for young children on group visits. Describe some places which are especially welcoming to the younger visitor.

Write your **leaflet**.

5 A former colleague of yours, Nina Barrow, has been selected for a job interview with an organisation called 'ChildHelp', an international charity which supports underprivileged children in several English-speaking countries. She has named you as her referee. Here is part of the letter you received from 'ChildHelp':

> The job will mostly involve organising activities for the children, plus fund-raising events, but there will also be some contact with the children. Please indicate in your letter why Nina would be suitable for the post, what relevant experience you think she has had, and whether she has the strength of character to cope with an extremely demanding job.

Write a **letter of reference** for Nina to 'ChildHelp'.

Tip Strip

Question 2

- You do not need to refer to the competition.
- The account is basically narrative, so continuous prose is needed, and a semi-formal style.

Question 3

- Reviews usually require a chatty, journalistic style, with plenty of personal (often strong) opinions. This is all the more true when the readership is students.
- In real life, films are unlikely to be wholly positive or wholly negative for the viewer: this could reflect briefly in both reviews.

Question 4

- Think of leaflets you have seen and how they are laid out. Often they make use of headings and bullet points.
- Leaflets are for informational/publicity purposes, so it is important to be factual and clear.
- The various places you have chosen to recommend could form the organising feature of the headings.

Question 5

- The purpose of a letter of reference is to help someone obtain employment. So it is important to emphasise Nina's good points in a factual, truthful way.
- In real life it is unlikely that someone will be wholly perfect for a job. You may wish to refer briefly to something 'which is not her strongest point' in a tactful way.

PAPER 3 English in Use (1 hour 30 minutes)

PART 1

For questions **1–15**, read the article below and then decide which word best fits each space. Put the letter you choose for each question in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:	0	A

Getting to the root of Bonsai crime

Bonsai trees have always been a (**0**) .... of great fascination to people. They are perfect miniatures, grown in pots small enough to sit on a windowsill. You have to keep reminding yourself that these trees are (**1**) .... real and identical to their larger cousins in all (**2**) .... except their size. Rather like other small and perfectly-formed artifacts, bonsai trees (**3**) .... quite a high price in the marketplace and so it doesn't come as a great surprise to find that they also (**4**) .... the attention of thieves. It seems that quite a flourishing business has (**5**) .... , in which they are stolen from the homes of growers and collectors, then repotted and trimmed by unscrupulous dealers, to be sold on, at good prices, to (**6**) .... buyers.

One of Britain's top collectors of bonsai trees, Paul Widdington, believes that he has found a solution, however. After losing his life's work, (**7**) .... at £250,000, when burglars broke into his home one night, Paul decided to (**8**) .... the possibilities of electronically tagging the trees he bought as a replacement. This (**9**) .... injecting a microchip the size of a (**10**) .... of rice into the trunk of each tree. Each chip is laser-etched with information which is (**11**) .... in a central register held by the police. Paul is quite aware that this kind of data-tagging doesn't (**12**) .... thieves from stealing the trees in the first (**13**) .... , although it may increase the (**14**) .... of getting them back. So he's also (**15**) .... a security alarm system, complete with infra-red detectors, in his home.

0	[✓ **A**] source	**B** root	**C** base	**D** spring
1	**A** deeply	**B** eventually	**C** actually	**D** greatly
2	**A** concerns	**B** respects	**C** regards	**D** matters
3	**A** obtain	**B** expect	**C** command	**D** charge
4	**A** attract	**B** inquire	**C** appeal	**D** invite
5	**A** erupted	**B** evolved	**C** adapted	**D** arrived
6	**A** unavoidable	**B** undemanding	**C** unconscious	**D** unsuspecting
7	**A** prized	**B** treasured	**C** valued	**D** costed
8	**A** look into	**B** set about	**C** try out	**D** go after
9	**A** requires	**B** includes	**C** involves	**D** reflects
10	**A** crumb	**B** speck	**C** bean	**D** grain
11	**A** stored	**B** detained	**C** locked	**D** piled
12	**A** preserve	**B** prevent	**C** prohibit	**D** protect
13	**A** turn	**B** time	**C** point	**D** place
14	**A** counts	**B** chances	**C** choices	**D** claims
15	**A** investing	**B** inserting	**C** installing	**D** inputting

PART 2

For questions **16–30**, complete the following article by writing each missing word in the correct box on your answer sheet. **Use only one word for each space**. The exercise begins with an example (**0**).

Example:

0	*at*	0

LOST LUGGAGE

Approximately one airline passenger in every thousand arrives (**0**) .... their destination to find that (**16**) .... or all of their baggage has not arrived with them. For many passengers this means (**17**) .... wait of hours or days, with all the associated inconvenience, (**18**) .... the missing item is being located and forwarded. Others, (**19**) .... fortunate still, have to resign (**20**) .... to the fact that their bags are actually lost and, as the days turn (**21**) .... weeks, face the fact that they are unlikely ever to see them (**22**) ....

To prevent loss, (**23**) .... at least assist recovery, passengers are urged to make sure that identification tags are secure and up-to-date, an itinerary with addresses is enclosed and that bags are distinguishable (**24**) .... others of the same make. Airlines recommend (**25**) .... use of coloured tape or large elasticated straps made specifically for this purpose.

Lost or delayed luggage actually costs the world's airlines over £6 billion per year. They get some of this (**26**) .... , however, by selling off those lost items which are never claimed by (**27**) .... rightful owners. (**28**) .... months of intensive tracking, airlines send hopelessly lost luggage to companies which sort the contents and then put them on sale at bargain prices. At (**29**) .... such company in Alabama, the leftovers of flying are laid out in a vast store, (**30**) .... has itself now become an attraction for tourists from all over the world. Who knows, they may even come across some of their own stuff.

Tip Strip

- Underline the word you think may be unnecessary, then read the whole sentence (not just the line) to see if it makes sense without it.
- An unnecessary word will not appear twice in the same line.
- Most extra words are grammatical in nature. Look out for extra pronouns, relatives, prepositions, connectors, etc.
- When you've finished, read through the whole text again to check.

Question 31: There is an extra preposition in this line.

Question 33: Are both articles necessary in this line?

Question 35: 'before' and 'which' cannot both be right in this sentence. Which should you omit?

Question 45: Is the phrasal verb correct here?

PART 3

In most lines of the following text, there is one unnecessary word. It is either grammatically incorrect or does not fit in with the sense of the text. For each numbered line **31–46**, find the unnecessary word and then write it in the box on your answer sheet. **Some lines are correct**. Indicate these with a tick (✔) in the box. The exercise begins with two examples (**0**) and (**00**).

Examples:

0	*too*	**0**
00	✓	**0**

JOGGING

0 .... At one time, I used to think that jogging was simply too

00 .... impossible. I can remember a time when just a two-minute

31 .... dash to catch a bus would leave me with red in the face and

32 .... barely be able to breathe. The turning point for me came when

33 .... a very persuasive friend talked me into the accompanying her

34 .... on a four-kilometre run round the local park. I managed just

35 .... five minutes before which my legs decided they'd had enough.

36 .... I think it was that image of my friend as rapidly disappearing

37 .... into the distance that it stuck in my mind, and led me to

38 .... take up seriously a sport which has genuinely and benefited

39 .... my health, state of mind and fitness. My love of jogging is now

40 .... about three years of old and is prone to the natural peaks and

41 .... troughs that affect by most enthusiasms. Recently, I've been

42 .... going jogging just once a week. But I've reached the point where,

43 .... however many long I leave between runs, I can still go out for

44 .... twenty minutes, and feel any better for it. I guess there is

45 .... a risk of gradually losing out my fitness, but having overcome

46 .... the problem before, I know it will never be so difficult again.

PART 4

For questions **47–61**, read the two texts below. Use the words in the boxes to the right of the text to form **one** word that fits in the same numbered space in the text. Write the new word in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:

0	*twentieth*	0

OPERA REVIEW

For a work that is often regarded as one of the key operas of the (**0**) .... century, there are surprisingly few (**47**) .... performances of Wozzeck. This new version is just about the best around at the moment. Although there are moments which are far from perfect – the (**48**) .... of the character of Wozzeck is only (**49**) .... successful – at others the characterisation and singing are (**50**) .... , especially the almost (**51**) .... performance of Angela Denoke as Marie. Denoke has just the right mix of passion and (**52**) .... ; her cruel treatment at the hands of fate produces a final scene which is genuinely (**53**) ....

(0)	TWENTY
(47)	STAND
(48)	INTERPRET
(49)	OCCASION
(50)	IMPRESS
(51)	FAULT
(52)	TENDER
(53)	TOUCH

INTRODUCTION TO AN ARTICLE

Scents of Independence

Smell, one of the most evocative and probably the most underrated of human senses, is today reduced to little more than an exercise in clever (**54**) .... Alongside leather goods, sportswear and furnishing fabrics, fragrance is just another weapon in the arsenal of the luxury goods industry. Millions are spent on (**55**) .... projects to find out what fragrance the broadest band of consumers want. Mass (**56**) .... then allows the delivery of the new brand to every (**57**) .... airport shop and department store across the globe.

But however (**58**) .... promoted, such fragrances are no match for the real thing. Happily, there are still some fragrances (**59**) .... eclectic to be worn by people who value (**60**) .... These are the cult fragrances, made in the old-fashioned way, which rely on (**61**) .... individuals, rather than advertising images, to spread the word.

(54)	MARKET
(55)	SEARCH
(56)	PRODUCE
(57)	FASHION
(58)	CLEVER
(59)	SUFFICE
(60)	INDIVIDUAL
(61)	DISCERN

PART 5

For questions **62–74**, read the informal notes about crime prevention and use the information from the notes to complete the numbered gaps in the more formal leaflet. Then write the new words in the correct spaces on your answer sheet. The words you need do not occur in the informal note. **Use no more than two words for each gap**. The exercise begins with an example (**0**).

Example:

0	*visible*	0

NOTES FOR LEAFLET

Thanks for agreeing to write up our new leaflet. Here are the notes for you:

- ★ Don't keep your wallet in the back pocket of your trousers, where thieves can see it. Keep it in a jacket pocket – better if it's a pocket you can do up.
- ★ If your credit card is stolen, tell the card company as soon as possible, (as well as contacting the police) so that they can give you a new one.
- ★ Don't waste any time in letting them know it's been stolen.
- ★ The thief could buy things over the phone or on the Internet using your card number.
- ★ Never carry your Personal Identification Number with you. Try to remember the number, and don't tell anyone – this includes friends.
- ★ Cut up your old cards when they run out.
- ★ Never keep your cheque book and card together – a thief needs both to write a valid cheque.

CRIME PREVENTION LEAFLET

YOUR WALLET

A wallet kept in a back pocket is (**0**) .... to thieves, making you an easy target. Wallets should be kept in a jacket pocket, (**62**) .... one that can be (**63**) .... in some way.

YOUR PLASTIC CARD

In the (**64**) .... a theft, (**65**) .... the card company immediately, (**66**) .... to contacting the police.

You will be (**67**) .... with a replacement card. If you delay (**68**) .... the loss, it could result in a (**69**) .... being made in your name.

Your Personal Identification Number should be (**70**) .... and should never be (**71**) .... anyone, (**72**) .... friends. Old cards should be cut up when the (**73**) .... has passed.

YOUR CHEQUE BOOK

Your cheque book should always be kept (**74**) .... your card. Without the card, a cheque is unlikely to be accepted.

PART 6

For questions **75–80**, read the following text and then choose from the list **A–I** given below the best phrase to fill each of the spaces. **Indicate your answer on the separate answer sheet**. Each correct phrase may only be used once. **Some of the suggested answers do not fit at all.**

WASTE NOT ...

In Britain, 28 million tonnes of household rubbish is generated each year, and the country is running out of holes in the ground to put it all in. The government says that from now on, dumping waste should be a last resort that is reserved for things (75) .... . And there are other possible solutions. Passing on the things we no longer need to somebody who does, is environmentally better than recycling, (76) .... .

Clothes, newspapers and so on are relatively well-known candidates for recycling and re-use, but old electrical goods present more of a problem. While larger items, such as fridges and freezers, tend to have a value as scrap metal, many smaller things do not (77) .... . A company with computers it no longer needs, finds it much easier than a householder to pass them on to another user, (78) .... . Almost all dealers who buy old computers are keen to collect and deal with large quantities, (79) .... . Another big problem is the growing mountain of unwanted mobile phones, estimated at up to 25 million in Britain alone. But binning any mobile is a bad idea because the batteries count as 'hazardous waste' (80) .... . Some companies operate what's called a 'Take Back' scheme to help with this problem.

A and then redistribute them to those in need.
B but they're not the only ones.
C but don't want to bother with single items.
D and are simply buried.
E because it uses less energy.
F or get them recycled.
G and will collect it from private homes.
H and should be handled with care.
I which can neither be recycled nor burned.

PAPER 4 Listening (approx. 45 minutes)

PART 1

You will hear the headmaster of a primary school talking about the production of electricity by windpower at the school. For questions **1–8**, complete the sentences.

You will hear the recording twice.

The wind turbine at the school measures [**1**] in height.

The school's pupils feel [**2**] that their school is wind-powered.

The electricity company wanted to experiment with windpower at [**3**] level.

The turbine allows the schoolchildren to learn about both science and [**4**]

The turbine is designed to take advantage of winds coming from the [**5**]

Money which the school makes out of the scheme is used to pay for [**6**] at the school.

To find out what people thought of the turbine, a [**7**] was produced.

Some people living nearby have complained about the [**8**] of the turbine.

PART 2

You will hear part of a radio programme on the subject of the relationship between the shape of a person's hands and their personality. For questions **9–16**, complete the notes.

Listen very carefully as you will hear the recording ONCE only.

Hands and Personality

Square Hands:

- Characteristics: square palm
- Personality: naturally **9**

  easily **10**

11 Hands:

- Characteristics: long thin palm and fingers
- Personality: generally intuitive **12** is good

Spatulate Hands:

- Characteristics: broad palm and **13** fingers
- Personality: faithful types tend to be **14**

Conical Hands:

- Characteristics: palm and fingers thinner at the top
- Personality: **15** type of people

  usually lacking in **16**

PART 3

You will hear an interview with a young artist who is talking about her life and work. For questions **17–25**, complete the sentences.

You will hear the recording twice.

Lynda identifies ______ **17** as the two most important themes in her work.

Lynda says that the art school she attended had a ______ **18** approach to drawing.

Lynda describes her initial riverside sketches as a ______ **19**

Lynda liked both the size and the ______ **20** of her previous studio.

Lynda describes the journey from home to her previous studio as ______ **21**

Lynda was surprised to discover that one of her neighbours was a ______ **22**

At first, Lynda worried that she might get ______ **23** working so close to home.

Lynda explains that her work has become ______ **24** in colour since she changed her studio.

Lynda remains convinced that ______ **25** is the best surface for her to work on.

Tip Strip

- Before you listen, read the rubric.
- Before you listen, read the sentences. Think about the type of discussion you are going to hear and the type of information which is missing.
- Write 1–3 words or a number in each space. Don't repeat the words and ideas already used in the sentence.
- Most answers will be about people's feelings, opinions and ideas. Don't try to paraphrase the information. Use the words you hear.

Question 18: Listen for the adjective which Lynda uses to describe her art school. This is the word you need to write.

Question 19: Lynda uses a phrase to describe her sketches. Write down the full phrase. Make sure your answer follows on grammatically after the article in the question stem.

Question 22: Lynda knew her neighbour was an artist, so what didn't she know?

Question 25: Lynda mentions ceramic, paper and canvas surfaces, but which does she find best?

Tip Strip

- Before you listen, read the rubric. Is this a multiple-choice or multiple-matching task? Who will you hear? What will they be talking about?
- Before you listen, read the questions. Remember there are two questions per speaker.
- The questions follow the order of the speakers.
- Underline the key word in each question stem.
- This task tests gist meaning, so the words in the questions will not be the same as the words in the extracts. Listen for the overall message.
- Listen to find the answer to the question, then decide which of the options A, B or C is closest to what you've heard.

Questions 26 and 27: These questions refer to the first speaker. The first thing she tells us about is the topic of the article she has read. This is the key to Q26. She says that the article 'really got me thinking'. Which option in Q27 reflects this idea?

Question 29: The second speaker says: 'I agree with this 100%'. Listen to find what he agrees with.

Question 35: The last speaker says 'you can't be creative at work'. Which option reflects this idea?

PART 4

You will hear five short extracts in which different people are talking about things they have read or heard related to the modern workplace. For questions **26–35**, choose the best answer **A**, **B**, **C** or **D**.

You will hear the recording twice.

26 The first speaker has read an article which was examining

A the quality of modern life.
B the purpose of leisure pursuits.
C the need for technological change.

27 She feels that the article was

A exaggerated.
B unoriginal.
C thought-provoking.

28 The radio programme which the second speaker heard was about

A developing free-time activities.
B changing attitudes to leisure.
C dealing with social problems.

29 He agrees that we need to

A set ourselves realistic targets in life.
B prepare ourselves for periods of unemployment.
C allow ourselves the luxury of time off from routine.

30 The third speaker has read a report about

A maintaining standards in the workplace.
B defining what represents a reasonable workload.
C measuring levels of job satisfaction.

31 She mentions washing machines to show how mechanisation has

A changed our expectations.
B increased our productivity.
C released us from mundane tasks.

32 The fourth speaker has read a book about how computers

A reduce the costs of existing activities.
B allow people to use their time better.
C increase the potential range of activities.

33 He disagrees with the idea that technological advance

A puts additional pressure on people.
B reduces employment possibilities.
C leads to unnecessary tasks being undertaken.

34 The fifth speaker has seen a television programme about people

A losing their holiday entitlement.
B choosing not to take their holidays.
C lacking the money to take holidays.

35 She feels this trend may result in

A a reduction in the quality of work.
B poor health amongst staff.
C loss of job security.

PAPER 5 Speaking (15 minutes)

PART 1 (3 minutes)

The examiner will ask you a few questions about yourself and then ask you to talk to your partner. For example, the examiner may ask you to find out about each other's:

- area of work or study
- experience of studying English
- aims and ambitions for the future.

PART 2 (4 minutes)

Turning Points (Compare, contrast and hypothesise)

Turn to pictures 1–2 on page 143 which show people on important days in their lives.

Candidate A, compare and contrast your pictures, saying how you think the people's lives may change as a result of what is happening.

Turn to pictures 1–2 on page 143 which also show people on important days in their lives.

Candidate B, compare and contrast your pictures, saying how these people's lives may change as a result of what is happening.

Candidates A and B, now look at all the pictures again and decide which person's life is going to change most as a result of what is happening.

PART 3 (4 minutes)

Turn to the pictures on page 144 which show some photographs that have been entered for a competition entitled 'Our Changing World'.

Which aspect of change does each photograph show and how powerful is the image? Decide which photograph should come first, second and third in the competition.

PART 4 (4 minutes)

Answer these questions:

Is change generally a good or a bad thing? Why?
Why do some people find it difficult to adapt to change?
How can we help people to adapt to change better?
Are there some things which definitely shouldn't be changed?
What changes would you like to make to the world we live in?

TEST 3

PAPER 1 Reading (1 hour 15 minutes)

PART 1

Answer questions **1–16** by referring to the newspaper article about body rhythms on page **53**.

Indicate your answers **on the separate answer sheet**.

For questions **1–16**, answer by choosing from paragraphs **A–F** on page **53**.

You may choose any of the paragraphs more than once.

Note: When more than one answer is required, these may be given **in any order**.

In which paragraphs are the following statements made about body rhythms?

They used to be more closely linked to nature's external rhythms. **1** ....

Conventional wisdom about them has been shown to be wrong. **2** ....

In the long term, they can adapt to change to some extent. **3** .... **4** ....

They may have developed in a certain way as a survival mechanism. **5** .... **6** ....

Once an alternative sleep pattern is established, it is best not to vary it. **7** ....

They do not match exactly with time as we measure it. **8** ....

Research has confirmed the appropriateness of the term 'body clock'. **9** ....

They exist in all life forms. **10** ....

They are thrown into confusion by a certain aspect of modern life. **11** .... **12** .... **13** ....

Natural variations in them put some people at a disadvantage. **14** ....

Lack of sleep may lead to a loss of mental effectiveness. **15** ....

It is not always possible to compensate for lost sleep. **16** ....

Wide-awake club

For some people, going to the supermarket at 2 a.m., the gym at 3 a.m., and then the all-night café is very convenient. But is it good for them? Dr Luisa Dillner stays up late.

A

Look out of your bedroom window at 2 a.m. and you may be surprised by the number of lights on in your street. Nighttime is no longer reserved for sleep. It has become the new daytime, offering us the chance to catch up on everything we didn't manage to cram in during what used to be our waking hours.

Such flexibility has a price, however. Our bodies are run by circadian rhythms, a kind of internal clock that makes our brains and bodies active during the day and recuperate through the night. The clock is based in cells behind the eyes. Scientists have managed to isolate these cells, and through a microscope the cells can be seen literally 'ticking away'. So robust is this clock that even two weeks on a night shift without a break will not destroy its intrinsic rhythm.

B

Sleep expert Tom Mackey believes that our normal circadian rhythms are increasingly being distorted. 'More and more of us are being pressured into doing things at odd hours. There's more flexitime in companies; this can mean people with families bringing business home and staying up doing it long after the children have gone to bed,' he says. 'This is going to have an impact on quality and length of sleep. And you need sleep for rest and repair; in sleep you lay down the memories of experiences you've had during the day. You need to process them. It has long been known that if you bombard your mind with information for too long, then everything gets disorganised – you become unable to manage daytime activities. Many people repay their week's sleep debt at weekends, but such blocks of extra sleep may not be as good as the natural way of sleeping.'

C

The circadian rhythms that run the sleep/wake cycle are as old as time itself. Scientist Phil Lowrey has studied the genetic base of circadian rhythms in various organisms. 'You see circadian rhythms in everything from single-celled bacteria right up to humans. It is important for all living things to have a biological timing system. Once nature has a prototype that works, everyone gets it.' Indeed, much of Lowrey's work has been done on hamsters, largely nocturnal creatures, whose circadian rhythms get them up just before dusk and make them sleepy before dawn, so they can avoid predators and hunt for food. Human circadian rhythms were developed in the opposite direction. Lowrey continues 'Our prehistoric ancestors would have needed their clock to get them out hunting during the day and probably in bed around early evening to avoid predators. Our natural rhythm was to sleep as the sun went down. The invention of the electric light obviously changed that.'

D

Like most biological systems, circadian rhythms do not correspond to our own way of recording time. Our internal clock runs a bit longer than 24 hours. Each day the cells in the brain readjust their timing in response to environmental cues such as the amount of daylight. This doesn't happen immediately, hence that feeling of physical and mental disorientation known as 'jet lag' when we fly across time zones. It can take one day per time zone to make a full recovery. If the clock was unable to self-regulate as the seasons changed, the poor hamster would suddenly find itself waking up in broad daylight between the paws of a predator.

E

That humans tend to vary in their circadian rhythms has been known for centuries. Benjamin Franklin's maxim 'Early to bed and early to rise makes a man healthy, wealthy and wise', which has long been publicly accepted, recognised that some people are born to be 'larks' (to get up and go to bed early) while others are 'owls' (late risers and late to bed). 'Larks' are productive and communicative from the time their eyes open, while owls are grouchy and groggy until midday. Franklin's maxim has, however, been disproved by researchers. A paper in the *British Medical Journal* found that far from being the poorer bird, 'owls' tended to be richer and were more likely to have their own cars. Other research nevertheless suggests that 'owls' may pay a price – health problems – because they tend to go to sleep at less regular times; whereas 'larks' go to bed at a more appropriate time for their body clock.

F

Much of the damage that can be done by disrupting the biological clock has been seen in shift workers. The fatigue and disorientation following night shifts is similar to that of jet lag. As with jet lag, the body adjusts over time, but the wake-and-sleep cycle never seems to be totally reversed. As more of us push back our circadian clocks, going to bed later and later, the effects on our bodies will be similar to those of shift workers, including indigestion, higher stress levels, and reduced effectiveness of the immune system.

Ironically, for regular night shift workers, the best thing to do is to keep to their pattern of being awake at night and asleep during the day, even on days off. Otherwise their clocks can never even partially adjust.

PART 2

For questions **17–22**, you must choose which of the paragraphs **A–G** on page **55** fits into the numbered gaps in the following newspaper article. There is one extra paragraph which does not fit in any of the gaps.

Indicate your answers **on the separate answer sheet**.

What to do if summer gets up your nose

Hay fever, like the common cold, is one of those seasonal diseases people have to muddle through as best they can, hoping for a change in the weather. Where it differs from colds and flu is that only part of the population is vulnerable to it, those who have an allergy to pollen. That proportion is increasing every year. In the past twenty years the number of medical consultations involving hay fever has quadrupled. Up to a fifth of people in Britain may now have the allergy, although this may only be known to their long-suffering colleagues and families and their local pharmacist. As British summers hot up with global warming, and nasal tracts get increasingly pollen-sensitive, hay fever could soon overtake the weather as the nation's favourite summertime complaint.

17

'With pollen counts over 50 grains per cubic metre, virtually every person with hay fever will be feeling the effects,' says Professor Dorothy Linberg, director of the national pollen research unit, which compiles the pollen count figures published in the media. 150, she says, is considered high. During a midsummer heatwave weekend in 2000, several locations in southern Britain, ranging from coastal and rural areas to big industrial cities, had a pollen count close to 700, the highest figure recorded since 1968.

18

So what is to blame? Experts themselves confess to being unsure as to what prompts the allergy. 'We think it's to do with the western lifestyle,' says Professor Linberg. 'Things like immunisation and, ironically, hygiene, have been implicated.'

19

The over-protection of children's immune systems produces softies too enfeebled to fight off pollen allergies in their teens and twenties, the disease's peak years.

'The key to coping with hay fever', says Linberg, 'is understanding how it works.' Despite the name hay fever, grass pollen is not the only trigger – a minority of sufferers are affected by pollen from quite another source.

20

Sufferers of all types of hay fever may not realise that genetic factors may be to blame. Before concerned mums and dads start rolling their toddlers in grime and pushing them out of the door to catch a few colds and grow up hardy, they should pause to consider their own background.

21

Nice thought, if hardly practical advice for millions of sufferers. But there are steps you can take to avoid the disease. Maternal smoking during pregnancy and passive smoking as a child are known to contribute to the allergy's development in later life.

22

The millions for whom the annual battle with pollen is a wearying one can at least console themselves that the most successful cure for hay fever is time. Hang on in there: it should start to fade when you reach middle age.

A Tree pollen allergy, typically birch trees, can be linked to asthma, and sufferers often experience what is called a cross reaction when they eat tree fruits: apples and stone fruits like peaches. Because tree pollen peaks earlier, those who suffer symptoms in March and April are likely to have this type of allergy.

B 'The best thing you can do to avoid developing hay fever,' says Linberg, 'is choose your parents. The child of two parents who are sufferers has a 70–90% chance of developing the allergy. This falls to 50% with one parent, and less than 20% if neither has it.'

C For that secret army of silent sufferers late June is the prime grumbling season in Britain. The famous lawn tennis tournament, Wimbledon, ironically, takes place during the very worst fortnight to be around grass. And this seasonal effect has been intensifying year by year.

D Linberg counsels watching the pollen forecast carefully – her unit can supply information of counts on certain days. This way, sufferers can plan their days so as to minimise their exposure to pollen. 'If all else fails,' she says, 'try to take a holiday abroad or by the coast when pollen is at its peak.'

E Wearing sunglasses, keeping car windows shut and fitting a pollen filter to your car can also help, as can staying indoors in late afternoon, when the pollen count is at its highest. However, none of these suggestions is anything more than a preventative measure.

F 'If you are a runny-nosed kid chasing around with ten siblings who all catch coughs and colds, you are probably more likely to be protected from hay fever in later life' she says.

G We tend to assume that environmental extremes are necessarily our fault, but while global warming may have had a part to play in muddling up flowering seasons, pollution does not cause hay fever. It may aggravate the symptoms and irritate an already streaming nose, but it's not the trigger.

PART 3

Read the following magazine article about trekking and answer questions **23–27** on page **57**. On your answer sheet indicate the letter **A**, **B**, **C** or **D** against the number of each question **23–27**. Give only one answer to each question.

Indicate your answers **on the separate answer sheet**.

An Accidental Adventurer

Garry Weare needs no introduction to backpackers who go trekking in northern India. He has been organising adventure holidays there for 25 years and has written one of the leading guidebooks. I catch Garry in the midst of a hectic round of UK lectures. Educated in Britain, he first took himself off to India in 1970. I asked how it all came about.

'I wasn't an outdoors person at university, I didn't join the walking or climbing clubs. I was inspired to go out there by people from the sub-continent I met during my studies. Trekking was something I got involved in without ever really intending to, but it had a very significant effect on me. Once out there, I started thinking that introducing people to that part of the world would be a wonderful way to earn a living. I thought I would do it for a few years, then I'd settle down to a proper job – whatever one of those is!'

'Unlike neighbouring Nepal, no-one was doing treks of more than a few days in the Indian Himalayas. I thought it would be nice to organise something a bit longer.' Garry's efforts were aided by an ability to get on with some key local people, and in 1981 when, quite by chance, he met Tony Wheeler, the founder of the Lonely Planet series of guidebooks, he'd been running trekking trips in Northern India for six years. Tony had already published a book on trekking in Nepal. He thought there might be a possibility of doing something similar on northern India. As Garry recalls: 'We seemed to get on quite well and six months later we were talking about the book. It took something like six years before the first edition came out though!'

I wonder how Garry reconciles the fact that his writing and trek-leading, is inevitably going to have some sort of negative effect on local people and the environment. 'That is something which I consider very seriously. I think the bottom line is that if I don't do it, then someone else will, so let me get in first and encourage people to go in with qualified local guides; that's the only way some sort of standard can be maintained. At the same time, anybody who believes that we can maintain a pristine environment and keep those wonderful people in medieval conditions should take a damned good look at themselves.' Garry believes that we have to share the benefits of our society with local people, but without reaching the point where remote villagers become disillusioned with their own lifestyle.

He thinks there can be a happy medium between eastern and western cultures. Particularly in the region of India where he operates, it is possible to point to certain benefits of tourism. 'Local youths are becoming far more conscious of their culture and history than they ever would have been if there hadn't been any tourists around. If you look at the condition that some of their ancient buildings were in during the 1970s, the deterioration of the paintings, it was a culture that was dying out anyway. The influx of money that tourism has brought into the economy has allowed old buildings to be renovated and people's artistic skills to be retained.' What's more, he maintains that with or without tourism, roads would have been extended into the remoter regions and there would still have been mainline communication coming in from other parts of India.

In addition to constantly updating the guidebook almost single-handedly, Garry is now director of an adventure travel company. 'You would assume that I have a ticket to trek wherever I wish. But whenever I have any time to myself – guess where I go? The Indian Himalayas. It really appears nonsensical to people who don't know me. But the more you get to know an area the more you realise how much you don't know.' I wonder out loud if there are places in the Indian Himalayas that are so special to Garry that he hasn't yet shared them with his readers. 'There are,' he says flatly, with a mischievous look in his eyes.

23 Why did Garry first go to India?

A He was enthusiastic about outdoor pursuits.
B He was keen to set up a business there.
C He was looking for temporary employment.
D He was influenced by college friends.

24 How did Garry first come to write a guidebook?

A He had good local contacts in India.
B He approached a publisher with the idea.
C He made friends with an influential person.
D He knew someone who'd written a similar one.

25 According to Garry, how can the negative effects of tourism best be avoided in northern India?

A by training local people to act as guides
B by keeping tourists away from remote villages
C by preventing the modernisation of lifestyles
D by preparing local people for social change

26 How has tourism affected local culture most noticeably in the area where Garry works?

A It has made people defensive about their culture.
B It has provided income for cultural projects.
C It has made people share their culture more readily.
D It has led to investment in communications.

27 In the final paragraph, Garry is reported as implying that his guidebook

A may not be completely up-to-date.
B may not include all there is to see.
C may not be completely reliable.
D may not appeal to everybody.

PART 4

Answer questions **28–43** by referring to the newspaper article on pages **59–60**, in which representatives from various recruitment agencies speak about secretarial jobs abroad.

Indicate your answers **on the separate answer sheet**.

For questions **28–43**, answer by choosing from the list of agencies **A–F**.

Some of the choices may be required more than once.

Note: When more than one answer is required, these may be given **in any order**.

Who expresses the following views?

Companies welcome young people who have obtained extra qualifications in their chosen field.	**28** ....
Experienced secretaries in employment may also benefit from a spell of temporary work abroad.	**29** ....
The same job title may vary in status from country to country.	**30** ....
Secretarial work is now becoming universally standardised.	**31** ....
Employees may need to prove the authenticity of their qualifications and experience.	**32** ....
In some countries foreigners are only allowed to do unpaid work.	**33** ....
It is important for temporary workers to be well-informed about what is permitted.	**34** ....
Temporary secretaries may gain work skills which may improve their career prospects.	**35** .... **36** ....
Temporary work can turn into full-time employment.	**37** ....
Our network of contacts enables us to offer a speedy service.	**38** ....
Temporary secretaries should beware of changing jobs too often.	**39** ....
More relaxed rules have made it easier to find work in certain countries.	**40** ....
Temporary work abroad is particularly suitable for people without personal commitments.	**41** ....
Secretarial work is now seen as a quick, easy way of making money.	**42** ....
Government agencies can provide useful information about host countries.	**43** ....

A **Sarah Temple** (Job Power)

B **Evelyn Ward** (S.E.A.R.C.H.)

C **Cathy Doe** (Raleigh)

D **Mike Dokes** (Crawford's)

E **Anna Barnes** (SecAustralia)

F **Barbara Walker** (Crystal)

Secretaries Abroad

The chances are that any chat around the coffee machine in an office will these days include various foreign accents. For, as we investigate, the itinerant secretary travels the world in all directions.

Worldwide demand for multi-lingual and English-speaking secretaries has never been greater, and the already generous incentives for those willing to travel are increasing by the month. So anyone longing for a change of scene, wanting to try their hand at something new or feeling themselves getting rusty in their present job, could be in luck. Now is definitely the right time.

'Not only is computer technology making secretarial work similar the world over, but businesses themselves are becoming increasingly global,' says **Sarah Temple**, a business manager at global recruitment agency, Job Power. 'They want staff to reflect that.'

Evelyn Ward, an international recruitment consultant based at S.E.A.R.C.H., believes there are additional reasons. 'As far as Britain is concerned, companies are expanding overseas at a higher rate than ever. That means there is increasing opportunity for British secretaries to work away especially if they know another language. In turn, secretaries from other countries have more opportunities to come to countries like Britain because of the 'opening up' of the job market; approximately 40,000 secretaries arrived in Britain last year on working visas. What's more, cheap air fares to and from Europe, especially to destinations such as Australia, are encouraging people from many countries to pack their bags and go.'

Sarah Temple at Job Power has also noticed another element in this great exodus. People who want to work abroad are thinking: 'Why should I go for the usual nomadic jobs, such as nannying and bar work, when I can make a packet, as well as pick up some useful office skills, by turning my hand to administration?' she says.

Cathy Doe, from rival organisation, Raleigh, a few doors away from Sarah's office in London's 'agency heart', Pennington Crescent, was herself a 'temp', as temporary secretaries are known, for a year in Belgium, long before she joined the company. 'We take the view that temping is a great way to discover a bit of the world, while at the same time getting experience in areas like Information Technology and communication, which prove invaluable in practically every long-term career.'

Surely true, but Cathy's words should, perhaps be tempered with a little caution, according to **Evelyn Ward** at S.E.A.R.C.H. 'While prospective employers like young people to demonstrate the independence and flexibility which comes with having tried a number of different temping jobs abroad, travelling around aimlessly doesn't go down well. Temps must show employers that they have some ability to hold down a job for a certain length of time. Apart from anything else, temping in this way gives you time to mature personally and assess your values in life. It's a real character-building exercise.'

Crawford's is one of the leading agencies in the field, although aimed rather at the high fliers' end of the market. **Mike Dokes** of Crawford's says:

'We offer graduates a year's work experience and study in New York as a Personal Assistant. At the end of this year, they get a certificate in international business practice. In a world where employers are looking for candidates who can bring more to a company than just a good degree and two weeks' office experience, this certificate is extremely worthwhile. A recent temp of ours walked straight into a job as a marketing administrator on her return from America. The company concerned recognised that a secretarial role in New York is demanding, fast-paced and often quite scary.'

Meanwhile, international agency, SecAustralia, offers a less graduate-driven option, giving all temps the chance to build up their 'SecAus passport', a kind of personal portfolio consisting of typing skills, IT experience and references. 'For people working abroad,' says **Anna Barnes** of SecAustralia, it can be difficult to have an easily verifiable track record. Our 'passport', making use of the respected 'SecAus' name, aims to change all that.

Increasingly, temping agencies such as SecAustralia are teaming up with other consultancies around the world to set up exchange programmes. 'If you tell us you're off to South Africa at the weekend,' says Anna, 'there's every chance we could have a placement ready for you the following week'.

But overseas jobs in the secretarial market are not just for recent temps or for those fancying a spot of character building before getting a serious job. **Evelyn Ward** at S.E.A.R.C.H. points out that administrative staff with the travel bug can also profit from an approach to one of the larger agencies. 'The job market has changed,' she says. 'The concept of a job for life has all but disappeared. We live in a society where relocation is common, and geographical mobility is a big advantage for the employee. All the more reason, then, to sample what the secretarial world has to offer before responsibilities and family ties hold you down to a particular place.'

Evelyn continues: 'But do make sure you know the facts before you pack your bags. Not the least important question you should be asking yourself is whether it is legal for you to work in your chosen country. If the answer is yes, what documentation will you need, and what financial arrangements must you make? Embassies or consulates are a good source of such essential information.' **Anna Barnes** at SecAustralia says: 'As far as Australia is concerned, if you have a work visa, it is legal to work there for three months at a stretch. In other countries, however, doing anything other than voluntary work could be overstaying your welcome.'

Mike Dokes at Crawford's also points out the importance of examining your qualifications, and doing some research to find out whether they really are suitable for the country where you are intending to work. He points out that in the Netherlands, for example, Personal Assistant roles are less secretarial and more assistant-based than they are in Britain. 'It's not unusual for a PA to the head of marketing, for example, to have a degree in marketing and to be given their own projects,' he says.

So whatever you do, give it a try, but do your research first. You never know, you might intend to go for a couple of months and end up being pleasantly surprised.

Barbara Walker was a temp with the Crystal agency. She flew out to Sydney without any money, friends or accommodation, but with secretarial work organised through Crystal. 'My new employers were so impressed with my adaptability that they put me on the payroll, gave me a contract, and even got special permission from the authorities so that they could keep me on after my visa had expired.' Five years on, and Barbara is still with them … for the time being. Next month she's leaving them, to set up her own agency for people who want to go and work in Australia.

PAPER 2 Writing (2 hours)

PART 1

1 You have just returned from a trip abroad to an English-speaking country, where you attended an English course at the KV Academy. You enjoyed your stay very much. The family with whom you stayed have sent you a cutting from the local newspaper. The cutting is part of an article which is highly critical of private language schools in the town, and the KV Academy in particular.

Read the newspaper cutting and the customer questionnaire which you completed at the end of your course. Then, using the information provided, write the letter described below.

> The KV Academy is typical of schools which open only at peak seasons of the year. Their attitude seems to be 'you come, we'll open, now pay up and go home'. The reality is, students have little chance to make friends, learn anything about the culture of this country, or even improve their English. In common with many of the schools in this town, the school is terribly overpriced, and the building is not in keeping with the modern image the school wants to project. It is very small, poorly equipped, and there is no restaurant. In addition, the students have an even poorer relationship with the local community than other schools do. Many local residents have complained about litter and noise.

KV ACADEMY Student Questionnaire page 2

Please now add any comments you might have on any of the following:

BUILDING	Lovely historical building. A little small, but wonderful family atmosphere.
FACILITIES	No restaurant! but going into town makes you use your English!
YOUR COURSE	Thank you so much. I've really learnt so much!
SOCIAL PROGRAMME	Wonderful. Thanks to Mark (Activities Organiser) for putting me in touch with so many native speakers and local clubs.
OVERALL	Very good service and value for money.

Now write a **letter** to the Editor of the paper (about 250 words), explaining why you think the part of the article which refers to the KV Academy is unfair. You should use your own words as far as possible.

You do not need to include addresses in your letter.

PART 2

Choose one of the following writing tasks. Your answer should follow exactly the instructions given. Write approximately 250 words.

2 Technology in Education Initiative

Calling all students! Can you write an article supporting our *Say Hi to Tec!* campaign?

We want to know:

- how new technology has helped you with your studies.
- how new technology has improved your work.
- how your own attitudes towards new technology have changed.

Entries should consider all three of these points.

Write your **competition entry**.

3 You have received a letter from the parents of a young friend, which includes the following paragraph:

> Peter's just finished at school – one excellent grade in Computer Studies – and being Peter, has very little idea of what he wants to do next. He seems in no hurry to find a career. As you know, he's really into cars, and he's always been quite sporty; but these things don't seem to lead to real jobs. We'd be really grateful if you could find the time to write to Peter. He looks up to you so much, and I'm sure he'll take notice of what you have to say.

Write a **letter of advice** to your friend.

4 An airline is running a series in its in-flight magazine, giving advice to the first-time traveller in your country. You have been asked to write an article about accommodation. Describe the different types of accommodation available, and the advantages and disadvantages of each type. Explain how to find information about accommodation, and what visitors can do if they are dissatisfied with their accommodation.

Write your **article** for the magazine.

5 Your company recently sent you on a course which involved people from different countries sharing ideas, and you are full of enthusiasm for the new things you learned. In the light of your visit, you have made some suggestions to your manager. The manager has now asked you for a written report, outlining what changes to your environment you would like to see.

Write your **report**.

PAPER 3 English in Use (1 hour 30 minutes)

PART 1

For questions **1–15**, read the text below and then decide which word best fits each space. Put the letter you choose for each question in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:

0	A	0 ☐ ■

How to Complain in Shops

People love to complain. Moaning to friends can be a (**0**) .... of relief from the (**1**) .... and strains of work, study or relationships. But when it comes to protesting to a retailer about (**2**) .... goods and services, many of us find we don't have the nerve and choose to (**3**) .... in silence.

By the time we do (**4**) .... summon up the courage to make our (**5**) .... , we have generally already allowed the problem to get to us, and we are angry. In this (**6**) .... , we can all too (**7**) .... become aggressive, gearing up for battle and turning what should be a rational discussion into a conflict.

To complain effectively, you need to be specific about your problem and communicate it clearly using words which are objective and fair. (**8**) .... over the top with emotional language and unreasonable claims will get you nowhere. Good negotiators tend to be calm and logical. They start by explaining the situation and stating their requirements clearly, without threat. Most complaints prompt a defensive (**9**) .... from the other person, but by being reasonable yourself, you (**10**) .... more chance of achieving the positive (**11**) .... you want.

If you feel angry or upset about what has happened, by all means tell the company, but do so calmly, (**12**) .... that you understand the situation from all points of (**13**) .... , but explaining what you will do if your complaint is ignored. Be sure to remember, however, that it is unwise to (**14**) .... threats unless you are in a position to (**15**) .... them out.

0	[✓ A] source	B well	C cause	D way
1	A pressures	B pains	C stresses	D struggles
2	A faulty	B inexpert	C improper	D scruffy
3	A stick	B suppress	C stay	D suffer
4	A essentially	B especially	C exceptionally	D eventually
5	A turn	B point	C mark	D say
6	A manner	B form	C state	D mode
7	A easily	B happily	C simply	D casually
8	A Being	B Going	C Getting	D Feeling
9	A response	B respect	C revenge	D regard
10	A spend	B attract	C stand	D establish
11	A fallout	B outcome	C turnout	D output
12	A revealing	B exhibiting	C displaying	D demonstrating
13	A mind	B opinion	C view	D reason
14	A make	B bear	C do	D carry
15	A fill	B work	C do	D carry

PART 2

For questions **16–30**, complete the following article by writing each missing word in the correct box on your answer sheet. **Use only one word for each space**. The exercise begins with an example (**0**).

Example:	**0**	*around*	0

Time Flies

Does your birthday seem to come (**0**) .... faster each year? The common perception that time flies as you get older was first noted by the psychologist William James in the nineteenth century. More recently, scientists in London set (**16**) .... to investigate the extent to (**17**) .... age has an effect (**18**) .... the way that time is perceived.

Researchers asked people, divided (**19**) .... three age groups, to say how long ago they thought certain major public events had happened. The result (**20**) .... that people in the 19–21 age group thought that the events had occurred more recently (**21**) .... they actually had, while the over 60s dated events too far back. The middle-aged group were the most accurate.

These results show that our perception of time really (**22**) .... depend on age, although no one quite knows (**23**) .... this should be. One possible explanation is (**24**) .... as we get older, we accumulate memories for events (**25**) .... as birthdays and holidays. These regular events, occurring at the same time each year, act as mental markers, increasing the impression (**26**) .... time passing more quickly. Another possible explanation is that we perceive time in relation (**27**) .... our own age. When you are four, a year is a quarter of your life, (**28**) .... it's only a fortieth for a forty year old.

(**29**) .... the real explanation may be, one thing is certain. We should take time out to enjoy ourselves while we're young, because it speeds (**30**) .... as we get older.

PART 3

In most lines of the following text, there is either a spelling mistake or a punctuation error. For each numbered line **31–46**, write the correctly-spelled word or show the correct punctuation. **Some lines are correct**. Indicate these with a tick (✔). The exercise begins with three examples (**0**), (**00**) and (**000**).

Examples:

0	*find that*	0
00	*their*	0
000	✔	0

Gossip

0 .... If you listen to the people around you in a café, you will find, that
00 .... around two-thirds of there conversation is taken up with 'gossip'.
000 .... They talk about who is doing what with whom, and why certain
31 .... people have pleased them and others not. You may come across an
32 .... intense exchange about work or a book, that someone has just
33 .... read. But such a conversation will soon drift away returning
34 .... to the intense interest in each others doings which characterises
35 .... the social life of humans. Close analisis of conversation groups
36 .... reveals a further patern. Gossip seems to require a small
37 .... number of participants, usually two or three. If other individuals
38 .... try to join the group, things start to go wrong. The speaker
39 .... and listener's try to involve the newcomers, but it becomes
40 .... impossible to retain the attention of everyone, The group
41 .... becomes unstable and brakes up into smaller, rival conversation
42 .... groups. Gossip allows us, to interact more efficiently with
43 .... other people. By means of gossip, we can keep track of what is
44 .... happening among the members of our comunity, to bond with
45 .... others throught smiling and laughing. Far from being a trivial
46 .... activity, gossip is an essencial part of being human.

PART 4

For questions **47–61**, read the two texts below. Use the words in the box to the right of the text to form **one** word that fits in the same numbered space in the text. Write the new word in the correct box on the answer sheet. The exercise begins with an example (**0**).

Example:	0	*observation*	0

BOOK REVIEW

Great Apes and the Women Who Study Them

A new science was born in the 1960s, the (**0**) .... of the great apes – chimps, gorillas and orang-utan – in the wild. It created headlines around the world and provided (**47**) .... film footage and stills for countless natural history programmes and articles. The people who studied these primates, now (**48**) .... recognised as endangered species, were mostly women. Carol Jahme's (**49**) .... researched book is the fascinating story of how and why a number of these young women, most of them largely untrained in the (**50**) .... methods of scientific research, came to give up (**51**) .... careers as secretaries and occupational (**52**) .... for life on the wild side. For, with only a few thousand great apes left in the wild, these women who have done so much to raise (**53**) .... of their desperate plight are real heroines.

(**0**)	OBSERVE
(**47**)	EMOTION
(**48**)	UNIVERSE
(**49**)	EXTEND
(**50**)	RIGOUR
(**51**)	PROMISE
(**52**)	THERAPY
(**53**)	AWARE

BROCHURE ENTRY

Holidays in Switzerland

For fifty years, our company has offered only the very best of holidays in the (**54**) .... country of Switzerland. (**55**) .... return again and again to revel in the (**56**) .... scenery both in winter for unparalled skiing opportunities and in summer for the sparkling lakes and (**57**) .... walks.

As a specialist company, we offer the kind of friendly, personalised service that complements the hospitable nature of the Swiss people to (**58**) .... We ensure that each holiday is tailored (**59**) .... to your needs, aiming to provide an unobtrusive level of advice and support at every stage from initial (**60**) .... to your return home.

Browse through a Swiss Travel Service brochure and you'll discover a wider range of holidays, deeper knowledge and greater (**61**) .... to detail than you'll find in non-specialist publications.

(**54**)	GLORY
(**55**)	TRAVEL
(**56**)	BREATH
(**57**)	SPECTACLE
(**58**)	PERFECT
(**59**)	PRECISE
(**60**)	ENQUIRE
(**61**)	DEDICATE

PART 5

For questions **62–74**, read the following formal extract from an employer's contract and use the information to complete the numbered gaps in the informal letter. Then write the new words in the correct spaces on your answer sheet. **Use no more than two words for each gap**. The words you need do not occur in the formal notice. The exercise begins with an example (**0**).

Example:	0	go on	0

Library Assistant post – terms of contract

Training	The postholder is expected to attend training weekends prior to taking up the appointment. There is an additional payment for this.
Salary	The salary is subject to an annual review with effect from January 1st. In most instances, the level of increase is linked to the prevailing rate of inflation.
Holiday	The holiday entitlement is two days per month, commencing after the third month of employment.
Workplace	The employer reserves the right to alter the location of the workplace.
Sick Leave	For absences of seven days or less, it is sufficient for the employee to self-certify the cause of absence on the appropriate form. Should the period of absence exceed seven calendar days, however, a medical certificate, signed by the employee's doctor must be sent to his/her immediate superior.
Notice	You are required to give one month's notice of termination of employment. Notice shall not be given to expire between 1 January and 31 January.

INFORMAL LETTER

Dear Jane

*My contract's arrived and what a lot of rules! The worst news is I'll have to (**0**) .... training weekends in London (**62**) .... I start, but at least I do get (**63**) .... for that. Apparently they review the salary (**64**) ...., but not until January, and any rise I get will (**65**) .... on the inflation rate. I get two days (**66**) .... a month, but not during (**67**) .... three months.*

*I (**68**) .... even be asked to work (**69**) ...., by which they mean another library, I guess. If you (**70**) .... work because of sickness, you (**71**) .... to get a doctor's certificate, unless you're ill for (**72**) .... a week.*

*I have to tell them one month in (**73**) .... if I want to resign, but I'm not (**74**) .... to do this in January for some reason!*

Let's hope I survive.

Love
Jeremy

PART 6

For questions **75–80**, read the following text and then choose from the list **A–I** given below the best phrase to fill each of the spaces. **Indicate your answer on the separate answer sheet**. Each correct phrase may only be used once. **Some of the suggested answers do not fit at all.**

HOW TO QUEUE

At some time or another, all of us have had the experience of waiting in a queue. And, let's face it, queueing is a serious occupation, governed by a set of unwritten rules that seem to cross cultures with remarkable ease.

To join a queue, you need to judge distance very accurately. Allow the same amount of space **(75)** .... is a good piece of advice to remember. Leave too much space, **(76)** .... through which people pass. If you're in a long queue, you must all look in the same direction. It simply isn't done to face backwards, **(77)** .... for the person behind you. Long queues nudge forward gradually, and it is vital that you take every centimetre **(78)** .... . You can't wait until a couple of metres of space have opened up in front of you **(79)** .... to revert to your original position, because the person behind you will wonder what on earth you are doing. Some queues can lose their lineal shape, and may look a little messy to the casual observer. But rest assured that every single person in the queue has made a mental note of exactly who is where. That's why queue-jumpers are so frowned upon, **(80)** .... .

A and you'll never get your place back
B when presented with the opportunity to do so
C as they offend people's deep sense of fair play
D as you would to shake hands with a stranger
E unless you've got a very attractive back of the neck
F and then make a big leap forward
G when some poor loser joins the queue behind you
H as this amounts to an invasion of privacy
I and you'll become that horrible gap in the queue

PAPER 4 Listening (approx. 45 minutes)

PART 1

You will hear a chef who cooks food for television programmes talking about his work. For questions **1–9**, complete the sentences.

You will hear the recording twice.

Graham's first job as a freelance chef involved cooking in **1**

In his first job for television, Graham made the food for a **2** scene.

Graham found information about 18th century eating habits in a **3**

The historical setting for Graham's latest project is the **4**

Graham says that people didn't use **5** for cooking at that time.

The food that Graham prepares must be able to stand up to **6** over time.

Graham has to be careful about **7** regulations when preparing certain food.

It can be a problem for Graham when actors are **8**

Graham gives the example of a **9** to show the problems caused by retakes.

PART 2

You will hear part of a radio programme about a well-known toy called a 'yo-yo'. For questions **10–17**, complete the notes.

Listen very carefully as you will hear the recording ONCE only.

History of the Yo-yo

The earliest evidence of the yo-yo is a painting on a

10

The first yo-yos may have been used as

11

The first yo-yos may have been made from

12 attached to a string.

The name yo-yo seems to have originated in

13

Pedro Flores' design allowed the yo-yo to be used for doing various

14

All yo-yos were made by one company until the year

15

One recently-designed yo-yo is said to possess a

16

The raw material which is still used in all yo-yos is

17

PART 3

You will hear a radio interview with two people involved in the running of a circus. For questions **18–24**, choose the best answer **A**, **B**, **C** or **D**.

You will hear the recording twice.

18 Why did Tony go to work in a circus?

A It was a family tradition.
B It was his childhood ambition.
C He felt it was time to leave home.
D He wanted to avoid further education.

19 When he first joined a circus, Tony was

A keen to develop his own act.
B disappointed not to work with animals.
C determined to develop his career.
D frustrated by his lack of experience.

20 Tony recognises that he only managed to start his own circus because

A he was able to negotiate a loan.
B he joined forces with a colleague.
C he received a generous gift.
D he employed a skilled secretary.

21 Initially, Anita regarded joining the circus as a way of

A improving her career prospects.
B indulging her love of travel.
C achieving a dream come true.
D putting her problems behind her.

22 Anita says that she became Tony's personal assistant

A as soon as the post fell vacant.
B once she'd gained further qualifications.
C because her range of duties had increased.
D when he decided to give up doing office work.

23 When dealing with local officials, Anita has to be

A careful not to give offence.
B ready to argue her case forcefully.
C flexible in the face of their demands.
D willing to meet unreasonable requests.

24 What does Anita appreciate most about working with Tony?

A The high standards he sets.
B His sensitivity to her needs.
C His attitude towards the work.
D The level of responsibility he gives her.

PART 4

You will hear five short extracts in which various people are talking about vehicles they own.

You will hear the recording twice. While you listen, you must complete both tasks.

TASK ONE

For questions **25–29**, match the extracts as you hear them with the speaker's occupation, listed **A–H**.

A businessperson
B doctor
C lawyer
D musician
E politician
F professional driver
G salesperson
H social worker

☐ **25**
☐ **26**
☐ **27**
☐ **28**
☐ **29**

TASK TWO

For questions **30–34**, match the extracts as you hear them with the comment each person makes about their vehicle, listed **A–H**.

A It allows me to live by my principles.
B It's a way of impressing my clients.
C It began as an economical alternative.
D It's made to my personal design.
E It's part of a family tradition.
F It reflects my love of speed.
G It was a response to a frustrating situation.
H It suits my feelings of nostalgia.

☐ **30**
☐ **31**
☐ **32**
☐ **33**
☐ **34**

PAPER 5 Speaking (15 minutes)

PART 1 (3 minutes)

The examiner will ask you a few questions about yourself and then ask you to talk to your partner. For example, the examiner may ask you to find out about each other's:

- area of work or study
- experience of studying English
- aims and ambitions for the future.

PART 2 (4 minutes)

Painters (Describe, speculate and eliminate)

Turn to pictures 1–3 on page 145 which show people painting.

Candidate A, compare and contrast two of the pictures, saying why you think the people are painting these pictures.
Candidate B, listen carefully and when Candidate A has finished, tell us which picture has not been described.

Rooms (Describe, speculate and eliminate)

Turn to pictures 1–4 on page 146 which show different rooms.

Candidate B, compare and contrast two of the pictures, saying what you think it would be like to live in each of the rooms.
Candidate A, listen carefully and when Candidate B has finished, tell us which pictures have not been described.

PART 3 (4 minutes)

Turn to the pictures on page 147 which show various sporting activities.

A sports club is organising a publicity campaign with the theme 'Play Sport, Keep Healthy' aimed at people of all ages who do not usually take part in sport. Which three sports should it feature in its campaign to get its message across to the widest variety of people.

PART 4 (4 minutes)

Answer these questions:

Why are some people keener on sports than others?
Are there some sports which are not good for your health?
How much time should people devote to sporting activities?
Should sport be part of the school curriculum?
How important is it to have the correct clothing and equipment when you take part in a sport?

TEST 4

PAPER 1

Reading (1 hour 15 minutes)

PART 1

Answer questions **1–15** by referring to the magazine article about careers on page **75**.

Indicate your answers **on the separate answer sheet**.

For questions **1–15**, answer by choosing from sections **A–D**.
Some of the choices may be required more than once.

Which person

liaises with his/her staff in person? **1** ....

feels great empathy with his/her employers? **2** ....

encountered difficulties with the job initially? **3** ....

occasionally feels the need for more contact with people? **4** ....

liaises with an academic body? **5** ....

enjoys working independently? **6** ....

routinely works beyond the stipulated hours? **7** ....

liaises between his/her clients and other professionals? **8** ....

can no longer offer complete flexibility of working hours? **9** ....

informs people how his/her organisation works? **10** ....

sometimes loses track of what is happening elsewhere in his/her organisation? **11** ....

gives lectures to groups of business clients? **12** ....

has to hold his/her emotions in check? **13** ....

is co-operative with organisations similar to his/her own? **14** ....

regards the main part of his/her job as routine? **15** ....

People at Work

A Name: Adrian Bohane
Occupation: Sales director of a company selling satellite imagery

I usually work in the mornings and afternoons but because the company headquarters are based in Canada, I often have to turn on my personal computer as soon as I get home from the office to check for e-mails. This means about three hours more work after I should have finished for the day. My main job is to look after thirty distributors in my area so I spend much of my day making contact with them. I often attend conferences on satellite data and also do presentations to explain to clients about the industry. Most clients come from an academic background as satellite data is often used for scientific reasons.

The high point of the job has to be the excellent opportunity I have to travel and it is great to mix with people from so many nationalities. Conversely, travelling can sometimes be a low as I am never at home and it involves working on my own a great deal of the time.

Sometimes it is difficult to remain connected and know exactly what is going on at head office. However, at the end of the day I am my own boss – which is nice – so I only really have to worry about me.

In my free time I like to travel and go diving, but as I am so busy with work there is very little time for any of this. What little time I do have off is spent relaxing with friends, eating out or working in the garden.

B Name: Victoria Williamson
Occupation: PA to an all-girl pop band

I was actually part of the girls' management team for two months, before they asked me to be their PA. If we're in America, I get up at 6 a.m. to stay in touch with London – getting up so early can be really difficult! – but in Europe, I get up around 9.30 a.m. I go to the hotel gym, make sure everyone's up, check in with security and confirm the day's appointments and interviews. I'm the link between the girls and the record company, stylists, accountants and print media. Now that they manage themselves, there's also a lot of legal paperwork to be signed and returned quickly.

I'm working all the time that I'm awake. I don't have breaks as such, and I'm often up until 2 a.m. But because the girls have such a great sense of humour and fun, it's always a real laugh. And at times we can get really emotional together. Working for women is fantastic because they're much more on my wavelength than any of the male bosses I've had.

C Name: Dr Heather Hall
Occupation: Assistant curator at a major zoo

I arrive at the zoo at about 7.45 a.m. and catch up on what's happening in the aquarium and reptile house. If I have time before my department meetings, I walk round each section and talk to the keepers about any problems that may have come up.

I oversee about 2,000 animals, and we are constantly reviewing which animals we want to keep. If we're left with just one individual animal from a particular species, we try to send it to join a breeding programme at another zoo. After lunch – usually something to eat at my desk – I open my post, which includes letters and questionnaires from students and other zoos, which I respond to. My afternoon work is likely to be more diverse. I work closely with a group of scientists at the Institute of Zoology, working on population and species management. I show visitors from other zoos and institutes around, talking them through the set-up. I also give lectures to students, anglers, fish hobbyists and members of the public. I finish work at 6 p.m., when somebody else takes over, and if I sometimes spend evenings at home, catching up on reading or research, that's really for my own interest.

D Name: Hannah Latham
Occupation: Motorcycle courier

I do about fifteen to twenty-five pick-ups a day. I mainly pick up and deliver small packets – that's all fairly standard, but sometimes I take passports to embassies, wait for visas to be issued, or pay cheques into banks. Some of the requests can be quite strange: I once had to deliver 20 cream cheese bagels to a café! A lot of my work is in inner London, so I have to be really careful,especially in wet weather. The job takes a lot of concentration, and I occasionally get angry with drivers, but I have to control my road rage as it impairs my riding. I used to get lost quite a bit at first, but it didn't take long to develop my map-reading skills.

I do feel really satisfied when I've had a good day, and I don't seem to have any problems switching off in the evening. I used to work Saturdays, too, but now my weekends are completely taken up with motorcycle racing, which is my new passion.

PART 2

For questions **16–22**, you must choose which of the paragraphs **A–H** on page **77** fits into the numbered gaps in the following newspaper article. There is one extra paragraph which does not fit in any of the gaps.

Indicate your answers **on the separate answer sheet**.

No Longer Blowing in the Wind

Plastic bags disfigured South Africa's landscape until a small town decided to act.

They have been called the national flower of South Africa. Outside every city, town and village, hundreds of them flutter and rustle in the thorn bushes with the evening breeze. They come in red, green, blue and black, and even in multi-coloured stripes. Plastic bags. Lots of them. For South Africa consumes eight billion per year, or nearly two hundred for every man, woman and child in the country. But the country is not uniquely cursed. From the deserts of Yemen to the mangrove swamps of Thailand, the discarded plastic supermarket bag disfigures the landscape of much of the developing world.

16

'Our town was filthy,' says Sheila Joseph whose family has run the local general store for ninety years. 'Our park looked as though there had been a snowstorm every weekend. It was littered with plastic bags and rubbish. We had lots of clean-up campaigns, but they didn't work. After two or three weeks, the town was filthy again.'

17

There are so many plastic bags blowing around the Northern Cape that a job-creation project in the provincial capital employs 38 people to wash discarded bags, cut them into strips and knit them together into brightly-coloured hats, carpets, doormats, bags and even picture frames for sale.

18

'The biggest businesses have been with us from the start, and haven't given a plastic bag out since,' says the polite but steely Joseph, whose advice is now eagerly sought by other litter-strewn towns across South Africa. 'Within two weeks, our park was clean. It's definitely brought the community of Douglas together.'

19

As a representative explained: 'We all want Douglas clean, but I will give a plastic bag instead of talking about it for ten minutes if a customer moans.' But if the government has its way, the store and others like it across the country may soon be banned from handing out the bags.

20

Plastic manufacturers and retailers have reacted to the plans with predictable outrage. They warn that thousands of people would lose their jobs and that the new rules are likely to be unenforceable as importers would almost certainly ignore them. They pointed out that old-fashioned heavy-duty bags use more plastic, not less. Consumers, they insisted, would be greatly inconvenienced.

21

The proposals may eventually need to be softened to allow manufacturers more time to adapt. The determination to eradicate the plastic scourge of the countryside has already galvanised some of the culprits into action, however.

22

Indeed, on the clean streets of Douglas it is difficult to believe that South Africans really ever needed those eight billion plastic bags. 'It's not that much of a hardship to remember to bring a shopping bag,' says one elderly resident getting into her car outside Joseph's store. 'Is it, dear?'

A Eager to fend off even more draconian legislation, however, many retailers are now promising to help with a nationwide recycling programme for the bags they give away.

B She blamed the mess on the thin bags handed out free to shoppers. Douglas's 15,000 residents did not like the litter. Nor did the tourists who came to see the confluence of the Vaal and Orange, two of southern Africa's greatest rivers. Farmers were unhappy too. Livestock sometimes ate the bags and died.

C Someone, of course, had to spoil the party. At the small Orange Vaal store down the road from Joseph's, they're still giving out free plastic bags to customers who want them, although demand has halved since the campaign began.

D First inspired by the people of Douglas, they are equally passionate in their hatred of the bags. They nonetheless remain somewhat sceptical about the practicalities of such a solution.

E South Africans, however, have decided to do something. And it was the hitherto unremarkable town of Douglas in the arid Northern Cape region that took the lead.

F The argument put forward by the authorities is that thicker bags would not only be used again and again, but would also be easier to collect and recycle. Supply of bags with a thickness of less than 80 microns (a micron is a millionth of a metre) is therefore likely to be outlawed.

G So it was that the people of Douglas, rejoicing in the slogan 'Fantastic – no plastic' came to ceremonially execute an effigy made up from old plastic bags by the project staff. Since then, shoppers bring their own, reusable baskets and bags, including those made from locally recycled plastic.

H 'It won't work,' said a spokesperson. 'The problem is not the plastic bags, the problem is litter, it's a question of attitude. What worries me is that instead of having cheap plastic bags cluttering up the streets, we'll have expensive ones.'

PART 3

Read the following newspaper article about clothes and answer questions **23–27** on page **79**. On your answer sheet, indicate the letter **A**, **B**, **C** or **D** against the number of each question, **23–27**. Give only one answer to each question.

Indicate your answers **on the separate answer sheet**.

Dress Down

A London-based investment banker examines a growing trend in the city's financial institutions.

Working as a manager in the head office of a bank, as I do, clothes can be a recurring nightmare. In New York, where I worked for a time last summer, you have to brave the sticky heat every time you venture outside, yet freeze once you arrive in a meeting with the air-conditioner turned up full blast. I struggled to know what to wear. The problem was compounded by the office dress code for the months of July and August, which was 'dress-down'.

The dress-down phenomenon seems to have originated in places where staff work through the oppressive heat of summer whilst their families take refuge at the coast or in the hills. Dress-down, restricted to Fridays, allowed staff to head straight for their out-of-town retreats on Friday evenings without going home to change. But in New York it has now become a week-round state of affairs. This move may have been born out of consideration; to allow people on Wall Street to commute to work in the heat in something more comfortable than a suit, but the effect is less benign.

For me, dress-down is a nuisance for two reasons. The first is that it actually requires a whole new wardrobe. For my male colleagues in the US, it seemed to mean a switch from one uniform (single-breasted suits, silk ties) to another (designer shirts, chinos and blazers). I basically only own two types of clothes; suits for working in and truly casual gear for relaxing weekends in the countryside.

Returning to London, I was therefore rather disconcerted to discover that my employers had instituted summer dress-down. Here too, though its relevance to the climate is far from immediately apparent. Initially, I tried to sidestep it by simply turning up in my suit as usual, but my staff complained that they then felt pressured into doing the same. So, I found myself having to buy 'smart casual' clothes specifically to wear to work; a ridiculous expense.

Even more irritating is the fact that I'm still obliged to have a suit hanging up in my office in case I'm suddenly called to a meeting on our conference floor, where dress-down is banned lest a client should witness it. One of my colleagues started to accumulate more and more very smart suits in her office, explaining that she was having her flat renovated and that the in-office wardrobe was a necessity as she was staying at a different friend's place each night. We weren't convinced.

For the other great inconvenience of dress-down for the staff is that it makes it easier than ever to spot when colleagues are going to job interviews. For the rest of the year, it is easy enough to arrange these during the working week, but in the summer when dress-down rules, it's a dead giveaway to arrive in overly smart clothes and then pop out for a 'dental appointment'. I would normally applaud this state of affairs, as a substantial part of my time is spent trying to prevent valued employees from moving elsewhere, and any clues about their intentions are helpful and allow me to nip things in the bud.

However, the clothes hanging in my office are now finding a second use. I have suddenly become the target for several 'headhunters', people employed by other companies to try and tempt employees away with offers of better pay and conditions. The headhunters that I retain on behalf of the bank are, of course, not allowed to approach me. But others are, and have. Until recently, I ignored these calls. I've barely had time to go to the hairdressers between overseas trips, let alone attend a job interview. However, as the financial rewards proffered have reached breathtaking amounts, I've been forced to take an interest.

The only problem with this is that I have just the one suit at the office. As a series of impromptu interviews with one prospective employer progresses, I'm having to bring in additional clothes. I can hardly present myself as a highly-paid investment banker, requiring a vast salary, if they only ever see me in one suit. At this rate, I shall have to tell my staff that I, too, have decided to have my flat done up. I just hope that none of them offers me the use of their spare room.

23 According to the writer, 'dress-down' in New York began as a way of

A discouraging staff from taking summer holidays.
B showing concern for staff who lived out of town.
C rewarding those employees willing to work in the heat.
D making life easier for staff in the summer months.

24 What was the writer's first reaction to the idea of 'dress-down' in her London office?

A She attempted to ignore it.
B She argued against it.
C She recognised the need for it.
D She urged her staff to adopt it.

25 The aspect of 'dress-down' that most annoys the writer is the fact that

A her clients find it embarrassing.
B not everyone has to conform to it.
C it does not apply on all occasions.
D the clothes themselves do not suit her.

26 In which aspect of her work does the writer find 'dress-down' an advantage?

A recruiting new members of staff
B monitoring the honesty of her staff
C providing her staff with feedback
D ensuring that her staff remain loyal

27 Why did the writer not respond immediately to the 'headhunters'?

A She knew they would increase their offer.
B She had a hectic schedule to contend with.
C She felt it was wrong to deal with them.
D She was concerned about her appearance.

PART 4

Answer questions **28–44** by referring to the magazine article on pages **81–82**, in which various dancers talk about their careers.

Indicate your answers **on the separate answer sheet**.

For questions **28–44**, choose from the list of dancers **A–E** below.

Some of the choices may be required more than once.

Note: When more than one answer is required, these may be given **in any order**.

Which dancer

was given an opportunity to excel in a related field? **28** ....

initially lacked self-confidence about something she was invited to do? **29** ....

made a career move at an unfortunate time? **30** .... **31** ....

has a leisure pursuit related to her work? **32** ....

was physically tired by a hectic dancing schedule? **33** ....

had to be very adaptable on one occasion? **34** ....

has qualities in his/her dancing which suit a particular form of ballet? **35** ....

was held back by minor health problems at one point? **36** ....

attended a class where the students were expected to take control? **37** ....

admits his/her career has profited indirectly from the misfortunes of others? **38** ....

sensed that some people resented his/her rapid rise to prominence? **39** ....

was used to having to prove himself/herself to his peers? **40** ....

benefited from a well-established tradition? **41** ....

needed some time away from ballet to think about his/her future? **42** ....

seemed physically well-suited to a future ballet career? **43** ....

had difficulty in fitting his/her dancing into a busy life? **44** ....

A Yosvani Ramos
B Jaimie Tapper
C Deirdre Chapman
D Veronika Part
E Maria Kowroski

Ballet Stars

A

'I can't ever imagine not dancing,' says Cuban-born **Yosvani Ramos**. 'But I don't have much memory of dancing when I was small. Apparently my mother reckoned I was supple and agile, so she took me to audition for the Cuban state ballet school.' There, after tests for musicality, flexibility and potential, he was awarded a place. 'Being in our school was like being in a ballet company and we got used to being on stage from an early age. Performing in front of an audience was part of our training. Therefore it never seemed scary to go in for competitions. Every day after class, all the boy students would stay on and compete against each other performing turns and jumps. It was always fun, so I never got nervous in front of others.'

Yosvani is currently a soloist with a London-based ballet company. 'It's been hard work dancing on the London stages for the first time. You have to concentrate so much harder, since you are so close to the audiences. It takes a lot out of you. Mind you, it doesn't stop me from going out on Saturday nights; I like nothing more than a spot of clubbing!'

B

Canadian **Jaimie Tapper** danced with the National Ballet of Canada before accepting a position with London's Royal Ballet. As a young girl, she took classes in ballet, tap and jazz before getting a place with the National Ballet School. This meant leaving her home at the age of twelve. After two years away, she became homesick and decided to take a year off. 'I wasn't really serious about ballet then,' she says, 'and I guess I wanted some freedom and space so that I could reflect on my life. I went back to high school, led a normal teenage life, and took casual dance classes. By the end of the year, I realised that I really did want to be a dancer. So my return to the Ballet School was without any pressure and entirely my own decision.'

Now in London, Tapper has toughened up and shows no signs of missing her home. 'When I joined the Royal Ballet, the casting had already been done for the season, so the beginning was painfully slow, and there was nothing for me until the *Nutcracker* ballet. All the waiting around was really quite tiresome. But since then, I have been lucky – if you can say that – in that I have had the opportunity to dance many roles following injuries to other dancers. In fact, nothing I've done this year was on the original published casting.'

C

American **Deirdre Chapman** was born into a dancing family, her mother being a teacher in a dance school. So much of her early life was spent in dancing shoes. 'I particularly remember the workshops we had on Saturdays when I was nine. We would be divided into small groups, and the custom was, whoever was inspired in the class that day would set some steps for the others to follow. The classes certainly made you think about how you wanted to move.'

At school, however, Deirdre was less enthusiastic about sports, and though chosen for the volleyball team, a sport at which she might have shone, decided that she'd rather be in a production of the *Nutcracker*. So she quit. 'But the school was very accommodating about my dancing,' she points out.

Deirdre got her big break with the Rambert Dance Company. 'I had been pretty much doing straight classical work since I was thirteen, but, as I was the right height and learned fast, I got thrown into doing contemporary ballet instead. It's a good job I'm flexible! Mind you, when I started it, the contemporary dance moves I learned in my childhood did start coming back to me fairly easily. I suppose I have that type of movement and flow that contemporary choreographers want to see.'

D

Veronika Part is one of the stars of the Russian Kirov Ballet, although had she pursued her childhood speciality, she would probably have ended up in the Olympics as a rhythmic gymnast. She had many successes in this field, but her parents insisted on enrolling her at the local ballet studio. 'I found doing two physical activities at the same time wasn't ideal and preferred gymnastics. Also I was prone to colds and missed classes, so I wouldn't have been too sad if I'd been chucked out!' she admits. 'But I eventually caught up.'

Veronika's first tour with the Kirov ballet was to Turin. On the opening night she was cast in the leading role in *Swan Lake*. It has long been a Kirov custom to give an up-and-coming dancer an opportunity to star in the first night's performance. 'I knew I could cope, but all the same, I was really nervous and excited,' she relates; 'it was a great honour.'

Another honour was bestowed on her when she was selected for the role of the Lilac Fairy in *Sleeping Beauty*. 'I don't know why I was chosen,' she says modestly, 'but it was really wonderful to be entrusted with the role. It was a big experience for me, even though I'd done a few lead roles before, and a chance for me to show myself as an actress.'

Last year in New York, she distinguished herself when she not only performed an afternoon matinee of *Sleeping Beauty*, but then danced *Apollo* for the evening programme the very same day. 'It felt so strange to me to be jumping the centuries and styles,' she says.

E

Maria Kowroski is Principal Dancer in the New York City Ballet, and she's only 22. She became an apprentice at NYCB after a talent spotter saw her dancing in a school concert. 'I had to do everything a first-year at the Ballet did – all the rehearsals and performances every night – as well as trying to finish my final year of high school, so the timing was far from ideal. In fact, I very nearly missed getting my diploma as I had a rehearsal at the same time as the awards ceremony. Then, while I was still an apprentice, three of our dancers went on maternity leave within a short time of each other, and I found myself doing the work of older members. I felt some hostility, especially when I was asked to learn the Siren's role in *Prodigal Son*. There were four of us learning it so I tucked myself away in the back, at the auditions, wondering what I was doing there. The next day I was shocked to learn that I'd got the part, and I was in dreamland!'

More recently she was given the lead role in *Swan Lake*. 'The only thing was that the shows were twice daily, so my body was a little weary by the end!' she says.

PAPER 2 Writing (2 hours)

PART 1

1 You are looking for a job abroad, as a helper on activity holidays for children. A friend has written a letter to you, enclosing an advertisement for a company called *Children's Activity Holidays*. You have annotated this advertisement with some comments.

While reading a book about working abroad, you have found an entry for another company in the same field, *Reudiger's*.

Read the letter, the advertisement and the book extract. Then, using the information provided, write:

a) a letter to your friend, asking for her advice about which job to apply for, and telling her about the information you have found on Reudiger's. (150 words)

b) a letter to *Children's Activity Holidays*, asking for more information about the points you have annotated. (100 words)

Sorry not to have written for ages. Good news! I'm sending a copy of an advert I saw recently for Children's Activity Holidays (CAH), the company I worked for last year in New Zealand. You'd absolutely love it in New Zealand, and CAH are great to work for. They've got a much better reputation than competitors like ChildVac and Reudiger's – especially Reudiger's. I've heard a few bad stories about them from friends. Anyway, must dash. Let me know if I can help at all.

Regards,
Trish

CHILDREN'S ACTIVITY HOLIDAYS

Vacancies for sports supervisors, cooks, music trainers, excursion leaders in several English-speaking countries.

- competitive salaries   *Yes, but how much?!*
- flight paid
- some board and lodging provided   *What does some mean?*

You must be prepared to:

- be flexible and work long hours   *How long is 'long'?*
- substitute for sick colleagues in other areas   *Not sure I can do this!*

All posts are temporary, on three-month contracts.

Deadline for applications:
3 weeks from date of advertisement

REUDIGER'S

Children's camps in North America and Australasia

• • • • • • •

Excellent working conditions including guaranteed accommodation, social clubs for staff, free staff excursions, a travel allowance on top of the salary. Fixed hours, with voluntary overtime. Vacancies throughout the year (temporary staff). Permanent posts as advertised.

• • • • • • •

Now write your **two letters**. You should use your own words as far as possible. You do not need to include addresses.

PART 2

Choose one of the following writing tasks. Your answer should follow exactly the instructions given. Write about 250 words.

2 The school or college at which you are studying runs a scheme known as 'mentoring', by which new students from abroad can get advice and assistance from experienced older students. You have just been a 'mentor' for one year.

Write a report to your Principal, saying how successful you think the mentoring scheme is. Give details of how well the students adapted to their new life, any problems that occurred and any recommendations for the future.

Write your **report**.

3 You have received this letter from an airline after a recent flight abroad:

> Thank you very much for taking the trouble to complete our customer feedback questionnaire. We are sorry to see that you were not satisfied with certain aspects of the flight. We would be most grateful if you could supply us with detailed comments on the following points you judged 'unsatisfactory':
>
> - quality of food
> - friendliness of staff
> - in-flight information

Write your **letter of complaint** to the airline.

4 This announcement has appeared in an English language magazine:

> **Win a free course at a language school of your choice anywhere in the world!**
>
> **MOTIVATION**
>
> ★ What problems of motivation might young people learning English have?
>
> ★ How can these be overcome? How can young people be encouraged to approach English with a positive attitude?

Write your **competition entry**.

5 You have been asked to contribute to a series called 'Employment Prospects' in a magazine aimed at school and college leavers who are looking for jobs. You should include:

- your company's recruitment procedure
- training possibilities in your country
- opportunities to work abroad with your company
- your company's attitude towards promotion

Write a magazine **article**.

PAPER 3 English in Use (1 hour 30 minutes)

PART 1

For questions **1–15**, read the text below and then decide which word best fits each space. Put the letter you choose for each question in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:	0	B	0

No Ordinary Novelist

London features so (**0**) .... in the work of the English novelist Charles Dickens (1812–1870) that people often (**1**) .... that he was born and bred there. In fact, the writer's father worked for the navy and the family moved around a (**2**) .... deal. Dickens was nevertheless familiar with London and many of the things he saw there were later (**3**) .... into his books. For example, he observed the rich (**4**) .... beggars on the streets, and saw cramped streets existing in stark (**5**) .... to vast open spaces. When his father was (**6**) .... in a debtor's prison after a lifetime of living beyond his (**7**) .... , the young Charles had no (**8**) .... but to leave school and work in a shoe factory. There he earned just a few pennies a week with which to (**9**) .... his family, now without a breadwinner. This was an experience which made a (**10**) .... impression on the young Dickens, perhaps explaining his later pre-occupation with lost or orphaned children in his novels. After a (**11**) .... in the legal profession, Dickens became a reporter and popular writer. His first published (**12**) .... was a book called *Sketches by Boz*, which (**13**) .... in 1836. This collection of London scenes was soon followed by a novel entitled *Pickwick Papers*. Like most of his novels, this first came out in the (**14**) .... of a serial in a monthly magazine. The reading public would follow the lives of the characters in each (**15**) .... in much the same way that people watch television soap operas today.

0	**A**	principally	[✓ **B**]	prominently	**C**	profusely	**D**	profoundly
1	**A**	consider	**B**	discover	**C**	assume	**D**	realise
2	**A**	great	**B**	big	**C**	huge	**D**	large
3	**A**	incorporated	**B**	absorbed	**C**	merged	**D**	integrated
4	**A**	go over	**B**	get by	**C**	run over	**D**	pass by
5	**A**	opposition	**B**	contrast	**C**	comparison	**D**	relation
6	**A**	detained	**B**	retained	**C**	maintained	**D**	sustained
7	**A**	accounts	**B**	loans	**C**	means	**D**	savings
8	**A**	choice	**B**	chance	**C**	idea	**D**	time
9	**A**	carry	**B**	manage	**C**	bear	**D**	support
10	**A**	longing	**B**	durable	**C**	heavy	**D**	lasting
11	**A**	spell	**B**	turn	**C**	shift	**D**	try
12	**A**	effort	**B**	work	**C**	craft	**D**	attempt
13	**A**	appeared	**B**	opened	**C**	entered	**D**	arrived
14	**A**	manner	**B**	mode	**C**	form	**D**	order
15	**A**	installment	**B**	series	**C**	version	**D**	consignment

PART 2

For questions **16–30**, complete the following article by writing each missing word in the correct box on your answer sheet. **Use only one word for each space.** The exercise begins with an example (**0**).

Example:

0	on	0 ☐ ■

BEARS ON CAMPUS

Svalbard University, (**0**) .... the Norwegian island of Spitsbergen, has more than one claim (**16**) .... fame. Firstly, it is the world's most northerly campus, located in an area dotted (**17**) .... international establishments at the frontiers of scientific research. The university itself is recognised (**18**) .... a centre of excellence, specialising in things (**19**) .... climate change and marine biology. What's more, there are no fewer than fourteen professors on campus, (**20**) .... gives probably the best ratio of professors to students anywhere in the world.

Even (**21**) .... surprising, however, is the fact that Svalbard is the only campus in Europe (**22**) .... the students are routinely armed by the university authorities. Safety is a big issue here and on arrival, students must master (**23**) .... skills as the best way to pack a sledge or signal to a passing helicopter, as well as learning how to protect (**24**) .... against attack from polar bears. (**25**) .... great is the risk of attack from these creatures, that students are told never to venture out (**26**) .... their rifles.

In (**27**) .... of the bears, Svalbard is a great place to be a student, especially for those into winter sports. (**28**) .... to the warm currents of the Gulf Stream, it is one of the warmest places in the Arctic, with temperatures only twenty degrees below zero in winter compared to minus forty in parts of Canada which are much (**29**) .... south. In summer, it can be warm (**30**) .... to sunbathe.

PART 3

In most lines of the following text, there is one unnecessary word. It is either grammatically incorrect or does not fit in with the sense of the text. For each numbered line **31–46**, find the unnecessary word and then write it in the box on your answer sheet. **Some lines are correct**. Indicate these with a tick (✔). The exercise begins with two examples (**0**) and (**00**).

Examples:

0	✔	**0**
00	*them*	**0**

Starting Over Again

0 .... Ever since I can remember, I have always loved to draw. When I
00 .... was very young, I scribbled all them over my bedroom walls until I
31 .... mastered paper and pencil. Later, from an enlightened schoolteacher
32 .... made sure of that I went on to art school and it was there that I
33 .... drew my first life model, which was a such wonderful experience.
34 .... My tutors encouraged me to take up drawing and seriously, but I
35 .... ignored again their advice. I wanted to do something more exciting
36 .... as a career and I chose graphic design. After at college, I worked
37 .... for a number of years as Art Director at a small publishing company.
38 .... I loved the sociability of office life, but gradually became much more
39 .... and more frustrated. I found myself longing for to draw properly
40 .... again, but that meant having myself time to draw those things which
41 .... interested me. Then, out of the blue, it was announced that the
42 .... firm was being reorganised and I was offered voluntary redundancy
43 .... with quite a large amount cash payment. I leapt at the chance. With
44 .... enough money in the bank to give support me for two years, I went
45 .... back to art college, determined to get my drawing skills as back
46 .... up to scratch so that I could embark on a career as an illustrator.

For questions **47–61**, read the two texts below. Use the words in the box to the right of the text to form a word that fits in the same numbered space in the text. Write the new word in the correct box on the answer sheet. The exercise begins with an example (**0**).

Example:

0	*richest*	0

INFORMATION LEAFLET

ZEBRAS

The zebra spends most of its life eating. Its diet consists mainly of grasses and leaves, because other larger grazers such as buffalo and wildebeest have first pick of the (**0**) .... grazing areas. (**47**) .... , the zebra's anatomy is specially adapted to get the greatest benefit from the least (**48**) .... vegetation. The animal's elongated (**49**) .... system provides a large surface area, which is further aided by bacteria in the stomach. Like many grazing animals in dry, sparsely wooded areas, the zebra must have regular access to water. During (**50**) .... rains, water is (**51**) .... , and the zebra does not have to wander far. However, as the rains recede, zebras form huge herds as (**52**) .... groups join up in the search for fresh grazing. Such (**53**) .... are usually very noisy, as the zebras keep contact with their family members.

(0) RICH
(**47**) FORTUNE
(**48**) NUTRITION
(**49**) DIGEST
(**50**) SEASON
(**51**) PLENTY
(**52**) COUNT
(**53**) GATHER

MAGAZINE ARTICLE

GET THAT JOB!

There may be hundreds of other applicants in (**54**) .... of your dream job, so how do you let a company know that you're the best person for the job? Firstly, be professional in your (**55**) .... Most employers, with the exception of media and (**56**) .... industries, prefer white A4 paper, and it is essential to produce your CV on a word processor. Secondly, be brief and concise when you list any previous jobs; just say what you did, where and when. If you must elaborate, mention your greatest (**57**) .... , but don't waffle! Interviewers don't want to hear a lot of (**58**) .... information. If you don't know an answer, say so! Interviewers are more likely to be impressed by your (**59**) .... than by an attempt to cover up your (**60**) .... Finally, make sure you have done your research beforehand in order to give the (**61**) .... of being informed about the company at the interview.

(**54**) PURSUE
(**55**) PRESENT
(**56**) CREATE
(**57**) ACHIEVE
(**58**) RELEVANT
(**59**) HONEST
(**60**) IGNORE
(**61**) IMPRESS

PART 5

For questions **62–74**, read the formal letter of complaint from a customer. Use the information to complete the numbered gaps in the informal note. The words you need do not occur in the formal letter. **Use no more than two words for each gap**. The exercise begins with an example **(0)**.

Example: **0** *complaint* **0**

FORMAL LETTER

The Manager
Thorp Video Club

Dear Sir or Madam,

I am writing to express my dissatisfaction about the way I was treated on a recent visit to the club to return the video 'Desert Mammals', which I had borrowed the previous week. The assistant tried to charge me extra for a late return, although I had notified you well in advance of my intention to extend the loan. Actually, my husband had telephoned on my behalf, two days previously, and the extension was accepted. Despite explaining the circumstances to the assistant, I was still obliged to pay a fine.

I then asked if I might use one of the computer terminals to consult the club's Internet site. I was told that the computers are for staff use only. I am a long-standing member of the club and have never been denied access in the past before. What's more, on this occasion, all three terminals were unoccupied.

I look forward to hearing from you.

Yours faithfully

Jane Rattigan (Mrs)

Jane Rattigan

INFORMAL LETTER

CJ – Regarding Mrs Rattigan's **(0)** ………. . Basically, she's claiming that we made her pay for **(62)** ………. a video back two days late. She says she **(63)** ………. us plenty of **(64)** ………. that she wanted **(65)** ………. on to the video for another couple of days. In fact, her husband **(66)** ………. up and we'd told him it would be **(67)** ………. . She says she told our assistant what **(68)** ………. , but still had to pay up. (It was Brian, the new one!)

Anyway, then she wanted to use a computer to **(69)** ………. our website. Apparently she was told that only staff members are **(70)** ………. use the computers (this is the new rule). She's been a club member for quite a **(71)** ………. , and has obviously used the computers **(72)** ………. . The point she makes is that **(73)** ………. of the computers **(74)** ………. used at the time.

I suggest we send Mrs Rattigan an apology and explain to her about the new rules.

Regards
Jo

PART 6

For questions **75–80**, read the following text and then choose from the list **A–I** given below the best phrase to fill each of the spaces. **Indicate your answer on the separate answer sheet**. Each correct phrase may only be used once. **Some of the suggested answers do not fit at all.**

A Good Night

Sleeping less than six and a half hours a night is not good for you, warned the American National Sleep Foundation recently. With supreme irony, the warning came just as people in the US, in the interests of daylight saving, were about to put their clocks forward one hour, which always deprives them of some sleep. The Foundation's latest research shows that eight hours' sleep is optimal for good health. The problem is that these days, some people seem to regard sleep as slothful and unproductive, a view encouraged by innovations like the Internet, **(75)** .... , long after other sources of information are asleep. Actually, one could go further back in time and blame the invention of the light bulb, **(76)** .... . People slept on average nine hours a night before the arrival of electricity, **(77)** .... . For sleep is not equivalent to switching off your computer. In sleep important things still happen, things **(78)** .... . Sleep reduces the body's metabolic rate by up to 20 per cent, representing a great saving in energy, and the amount of oxygen **(79)** .... also falls dramatically, as does our body temperature to a lesser extent. And during sleep the body releases growth hormone, **(80)** ....

A which is clearly not enough for the average person
B which probably means they were a good deal happier
C which is why children need plenty of sleep
D which can even lead to major disasters
E which allows users unlimited access
F which we use in the first part of the night
G which we need in order to fall asleep
H which effectively eliminated darkness
I which are thought to be restorative and conserving

PAPER 4 **Listening** (approx. 45 minutes)

PART 1

You will hear part of a lecture about a nineteenth-century scientist who made an important discovery. For questions **1–8**, complete the sentences.

You will hear the recording twice.

Pioneer

In his introduction, the speaker describes Perkin's discovery as both __________ **1** and pioneering.

William's father wasn't happy with his son's choice of __________ **2** as a subject of study.

William made his discovery in the year __________ **3**

At that time, the substance called quinine was made from the __________ **4** of a rare tree.

William's professor hoped to make quinine from a process which used __________ **5** as its raw material.

To his surprise, William's first experiment produced a __________ **6** rather than quinine.

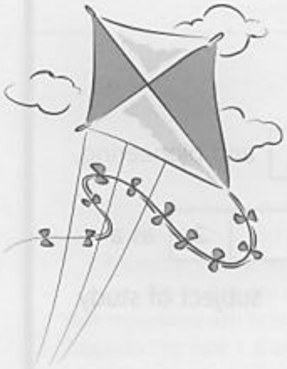
Until then, most textile dyes had been made from either __________ *or* __________ **7**

William's dye was superior to existing dyes because it was __________ **8** as well as being cheap and easy to make.

PART 2

You will hear part of a radio programme on the subject of kites. For questions **9–16**, complete the sentences.

Listen carefully as you will hear the recording ONCE only.



Kite-flying Through the Ages

The earliest written evidence of kites was found in **9** ______

Kites were most often used for ______ **10** in early times.

A kite played a key role in the development of ______ **11** communications across the Atlantic.

Kites have long been used to pull vehicles travelling across ______ **12**

The first successful ______ **13** was similar to a kite in design.

This weekend's kite festival will attract ______ **14** paying spectators.

At the festival, there will be a ______ **15** involving specially-made Japanese kites.

In the future, kites may be adapted for use ______ **16**

PART 3

You will hear an interview with a woman who runs a record label. For questions **17–23**, choose the best answer **A**, **B**, **C** or **D**.

You will hear the recording twice.

17 Why did Tessa stop working at her father's recording studio?

A It was only meant to be a temporary job.
B She had decided to train to be a teacher.
C It involved too much secretarial work.
D She wanted to have an independent career.

18 How did Tessa benefit from doing a variety of temporary secretarial jobs?

A She gained insight into the music business.
B She saw how to lead people effectively.
C She learnt how to handle paperwork efficiently.
D She realised the role played by office politics.

19 What approach does Tessa usually adopt when selecting new bands for her label?

A She follows her own instincts.
B She listens to the views of customers.
C She follows the advice of producers.
D She consults a wide range of people.

20 What is the main thing that Tessa looks for when signing a new band?

A underlying musical talent
B potential for commercial success
C long-term commitment
D the ability to make decisions

21 How does Tessa feel now about the first hit song that she discovered?

A She resents the way she was treated.
B She accepts that the band got a better deal.
C She appreciates why the band let her down.
D She regrets not getting any recognition for it.

22 How does Tessa feel about the *Businesswoman of the Year* Award?

A angry with the friend who nominated her for it
B sorry that she didn't try harder to win it
C disappointed not to have been successful in it
D proud to have been considered for it at all

23 When negotiating a deal, Tessa aims to

A avoid getting too personally involved.
B keep her own emotions under control.
C understand what motivates the other parties.
D talk the other parties into accepting her ideas.

PART 4

You will hear five short extracts in which different people are talking about games that are played in their family. For questions **24–33**, choose the best answer **A**, **B** or **C**.

You will hear the recording twice.

24 How does the first speaker feel about the way she learnt to play the game called bridge?
- **A** She's grateful for her father's persistence.
- **B** She realises how slow she was to learn.
- **C** She regrets not paying more attention.

25 When playing bridge, she feels it is important not to
- **A** lose sight of why you're playing it.
- **B** become over-confident about your abilities.
- **C** be intimidated by the level of the opposition.

26 In the second speaker's family,
- **A** participation in group activities is optional.
- **B** time spent together is regarded as valuable.
- **C** children may choose how to spend their free time.

27 When asked to give a performance, some family guests feel extremely
- **A** amused at the idea.
- **B** reluctant to join in.
- **C** honoured to be asked.

28 What does the third speaker feel about board games?
- **A** They help you to relax with people.
- **B** They are a good way of meeting people.
- **C** They take away the need for conversation.

29 According to her father, what do people fail to realise about board games?
- **A** the range of games that is available.
- **B** which games have educational value
- **C** that playing such games can be good for you

30 What does the fourth speaker's family expect players to do?
- **A** give their full attention to the game
- **B** let the children win sometimes
- **C** take turns at keeping score

31 What motivates the fourth speaker to continue playing the games?
- **A** his competitive spirit
- **B** the financial rewards
- **C** it's a family tradition

32 How does the fifth speaker feel when people interrupt her family's outdoor games?
- **A** annoyed by people's ignorance
- **B** pleased to share her enthusiasm
- **C** surprised by their level of interest

33 What is her attitude towards new games?
- **A** She's willing to play them occasionally.
- **B** She'd rather stick to her old favourites.
- **C** She's keen to try whatever's popular.

PAPER 5 Speaking (15 minutes)

PART 1 (3 minutes)

The examiner will ask you a few questions about yourself and then ask you to talk to your partner. For example, the examiner may ask you to find out about each other's:

- area of work or study
- experience of studying English
- aims and ambitions for the future.

PART 2 (4 minutes)

Work (Compare, contrast and speculate)

Turn to pictures 1–5 on page 148 which show people at work.

Candidate A, compare and contrast two or three of these situations, saying how much satisfaction you think each person gets from their work.

Candidate B, which person do you think has the most interesting job?

Things Requiring Courage (Compare, contrast and speculate)

Turn to pictures 1–5 on page 149 which show people doing things which require courage.

Candidate B, compare and contrast two or three of these situations and say why you think the people are doing these things.

Candidate A, which person do you think is being bravest?

PART 3 (4 minutes)

Turn to the pictures on page 150.

A new international organisation is being set up to make people more aware of threats to the environment. The organisation is looking for a symbol to use on its publicity material. What issues are raised by each of the symbols and how effective would each be in getting the organisation's message across?

PART 4 (4 minutes)

Answer these questions.

What can organisations like this do to make us more aware?
Do you think that governments should do more to protect the environment?
Which is more important, a clean environment or full employment?
Is it fair to expect poorer countries to pay for protecting the environment?
Why is it important to save rare plants and animals?

TEST 5

PAPER 1 Reading (1 hour 15 minutes)

PART 1

Answer questions **1–15** by referring to the magazine article about travel brochures on page **97**.

Indicate your answers **on the separate answer sheet**.

For questions **1–15**, answer by choosing from the reviews of travel brochures **A–E** on page **97**.

Some of the choices may be required more than once.

Note: When more than one answer is required, these may be given **in any order**.

Which brochure or brochures is said to

contain a surprising omission? **1** ....

make good use of language to attract potential holiday-makers? **2** ....

fail to refer to the natural features of the country it deals with? **3** ....

feature a set of guidelines outlining its company's practices? **4** ....

contain one section which is unsatisfactory? **5** ....

use a layout designed to draw attention to different informational details? **6** ....

feature visits to a neighbouring country? **7** ....

have a slightly misleading name? **8** ....

feature holidays which cost more at certain times of year? **9** .... **10** ....

be of interest to holiday-makers without a lot of money to spend? **11** ....

contain rather repetitive visual material? **12** ....

feature a location where it is possible to stay longer than intended? **13** ....

present information in an inventive way? **14** .... **15** ....

TRAVEL AFRICA:
Brochures under Review

A WILDLIFE SAFARIS

This company offers about 70 wildlife and adventure safaris. There are three different styles of trip – the *Traveller Plus*, which is based in three- and four-star accommodation, the *Traveller*, which is in tourist class hotels, lodges and camps, and *Budget*, where guest houses and DIY camping are part of the action. The safari itineraries outline daily locations, activities and options, and are accompanied by fact boxes covering the type of trip, transport, staffing, age group and other data. Locations and route maps are included. The brochure also provides an extremely useful set of guidelines about the dos and don'ts of behaviour in each of the countries concerned. These vary from dress code through personal greetings – including a few language tips to impress the hosts – to the taking of photographs.

For the adventurous, perhaps budget-conscious, traveller, there are some tempting safaris on offer.

B AFRICAN ADVENTURE

This award-winning, long-haul, worldwide tour operator offers a variety of safaris to a number of East African countries. They cover the Serengeti, Zanzibar and Lake Manyara, although the Olduvai Gorge is temporarily off the list for this year. Itineraries are generally of 9–14 days' duration, but extensions of up to a week on Zanzibar Island are available.

Bird lovers and those wanting to climb Mt. Kilimanjaro are well catered for by what must surely be one of the most dynamic holiday companies around. The camerawork is head and shoulders above that of its competitors, with this year's brochure featuring an original ten-to-a-page design in glorious multi-colour. The same can't always be said for the writing; the description of places leaves a little to be desired throughout, but nobody's perfect!

Prices are quoted for each itinerary and costs for seaside accommodation listed in tables showing seasonal variations. This attractive, easy-to-use brochure concludes with fairly extensive information for visitors, the company's code of conduct and a booking form.

C EXPLORE GAMBIA

This is a colourful, informative and effective sales tool. Clever use of a question-and-answer technique covers essentials such as money, weather, food and concerns like the type of electrical plugs used. A restaurant guide pinpointing the characteristics of 21 establishments precedes an outline of 14 hotels, of excellent standard and variety. Each of these is afforded a double-page spread, over half of which displays photographs showing off the facilities, particularly the swimming pool, which dominates most layouts. This, and the absence of a mention of the beach for a number of hotels, is perhaps a reflection of holidaymaker preferences. Intriguing, considering the country's considerable coastal attractiveness.

A number of pages are devoted to birdwatching safaris and excursions. The latter include river trips, such as cruises across the border into Senegal or up local creeks, fishing expeditions and horse trips. Notes on hotel grading, climate, history and the economy will prove very useful.

D AFRICAN CLASSIC

African Classic is a 25-year-old International Travel Connections Company, and classic their 90-page brochure is – an array of stunning photographs and seductive descriptions displayed with refined taste. It exudes class and quality, and that's exactly what the establishments it portrays represent. There are suggested itineraries and notes on luxury train journeys within South Africa. The separate price guide gives information on various (seasonally variable) charges for air flights, car hire, train safaris, accommodation and activities.

A mouth-watering look at South Africa, which will make you wish you could stay for ever!

E ALLAFRICA

Though the coverage is very broad, the bulk of this 124-page brochure is devoted to the Southern African countries. The index is puzzling and it takes a bit of time to work out what is where and, in some cases, exactly where to find what you want.

The first section is given to quality pictures and short descriptions of upmarket hotels, lodges and camps in the countries listed. Of the 80 pages in this section, getting on for half sell Southern African hotels. Ghana and Uganda are briefly covered as destinations, without accommodation descriptions.

The second section presents suggested tour itineraries. Again the bulk are devoted to Southern Africa but overall the suggested routes encompass the main attractions in logical and economical sequence.

The brochure does warn, however, of considerable fluctuations in the price of air travel, so the message is – don't travel at Easter and Christmas time.

PART 2

For questions **16–22**, you must choose which of the paragraphs **A–H** on page **99** fit into the numbered gaps in the following magazine article. There is one extra paragraph which does not fit in any of the gaps.

Indicate your answers **on the separate answer sheet**.

The Thatchers

Thatched roofs, made of dried straw or reeds, are a regular feature of houses in English villages and for many people typify an ideal of the countryside. We meet two craftsmen who are keeping their traditional skills in the family, writes James Hughes-Onslow.

Thatcher, Jonathon Howell, is something of an expert at juggling new technology with old. Such is the rapidly changing face of his craft that he needs to be in touch with all new developments. In some ways, his profession has changed beyond all recognition since he learned his skills from his father, but in others it remains exactly the same.

16

Jonathan is a tenth generation thatcher who still works with his father, Bob. Arriving at Chisbury in Wiltshire, on a brisk, clear winter's day, the visitor finds the two men perched high up on the roof of the 13th century chapel, with a commanding view of the rolling Wiltshire hills. This scene must have been re-enacted many times over the centuries, but here the signs of progress are clear.

17

But new technology hasn't changed everything. For instance, no-one has yet managed to improve on the traditional hazel spar (twigs from the hazel tree used for constructing and repairing thatched roofs), Jonathan observes with satisfaction. If you twist them when bending them, as he demonstrates, they don't snap as most other types of wood do.

18

The Howells used to make their own hazel spars but now they're too busy, so they buy ready-made ones. Such is the pressure of having a skill that is increasingly in demand. According to Howell senior, there is more work for thatchers – there are around 1,000 in England today, with a turnover of £50m – than there used to be.

19

Times may be good now for thatchers, but much needs to be done at a political level to safeguard the future for the profession. Speaking at the English Thatcher's Conference this year, Sir Jocelyn Stevens, Chairman of English Heritage, called for local authorities to research and preserve traditions in their areas. He also demanded more research into methods and materials used and into growing types of straw that have fallen out of use.

20

The Howells for their part use combed wheat reed for their thatch; this has to go through a thresher and binder rather than a modern combine harvester, which cuts the straw too short. For traditional roof use, the straw also has to be 'stooked' (stood upright and left to mature and dry outside) and later 'ricked' (the traditional method of stacking) and combed.

21

Traditionalists are particularly upset by the use of water reeds from other European countries, because no-one knows for sure whether foreign products, however excellent in quality they may be, will be suited to English conditions. Water reeds have been grown and used for centuries in English counties like Norfolk, but the worry is that, if foreign water reeds become more widespread, the skills of thatching with long straw and combed wheat reed may be under threat.

22

So, far from being a scene of rural bliss, peace and tranquility, the thatching industry in some countryside areas is fraught with conflicts and disagreements. Conservationists and thatchers are frequently in opposing corners, with expert advice hard to come by and no unified standards of good practice in place. But, as Jonathan Howell says: 'The only really important thing is to keep the skills of thatching alive.'

A Jonathan remains philosophical on this issue. 'You can understand if some house owners and some thatchers go for water reed if it is the quickest, cheapest and most reliable material they can find. But some traditionalists get very upset if a cottage or barn in their area has been re-roofed in imported water reed. They don't like it when a new roof is not in the traditional style of the region.'

B One of the big decisions they have to make when starting repairs is how much of the old thatch to remove. In the days of horses and carts, hair-raising economies were made to avoid having to transport the old straw, or the new, any further than was strictly avoidable.

C Some observers fear that these new techniques will spell the end for traditional English thatching but Jonathan remains an optimist. That, too, is a prerequisite for the job.

D Indeed, in the UK, thatching has suffered lately from a shortage of home-grown materials, forcing property owners to buy cheaper water reeds from abroad, to replace the more traditional home-grown long straw. Ironically, these problems are compounded by the use of artificial fertilisers by English farmers, which discourages the production of the longer stems of straw that English thatchers normally desire.

E This is partly due to well-off town people buying up country cottages as second homes and then often extending them, but also because farmers have become more conscientious about the restoration of agricultural buildings.

F However, this is the kind of painstaking work that the average farm worker of the 21st century has neither the time, the skill, nor the financial incentive to cope with. So the increasing use of imported water reeds really is not surprising, even if some experts say it is threatening the architectural style of roofs in England.

G Some thatchers use willow for this purpose, but it doesn't last as long in damp conditions and can't be used on exposed ridges. Others have tried plastic but it tends to perish in the sun and invariably involves the use of glue, which eventually melts or cracks under the elements.

H Next to Jonathan is his mobile phone, neatly secured to a twisted strand of straw. Thankfully, any callers tend to keep it short – just in case he loses his balance or drops a bundle of thatch.

PART 3

Read the following extract from a book about education and answer questions **23–28** on page **101**. On your answer sheet, indicate the letter **A**, **B**, **C** or **D** against the number of each question **23–28**. Give only one answer to each question.

Indicate your answers **on the separate answer sheet**.

Music at School

With popular music as with classical music, the only way to come to understand it thoroughly, it is said, is by performing it. The problem with many pop bands is that their members are self-taught and, consequently, if ever they reach the level of public performance, they often only succeed in perpetuating the musical conventions to which they have been exposed. The days when a group of raw, talented musicians could get together and work their way through to a distinctive sound, constantly improving their technique in the process, seem to be gone.

There may still be talents around of the order of a Jimi Hendrix or Eric Clapton, able to acquire prodigious technique mainly by themselves, but the motivation – the sense that there is still something urgent to say within the medium – has largely evaporated. So much so that most aspiring young musicians are increasingly content to play their own versions of other people's tunes.

So what role, if any, does music teaching in school have to play? The current fashion in musical education in Britain dictates that young children must be creative and active, whilst the playing of recorded music to children has been made to seem like an easy option for lazy teachers. With many years of experience behind me as a musician and teacher, however, I feel strongly that listening to music is actually a crucial component in any musical education.

The arguments put forward by music educators are usually a reaction to what they see as a habit of uncritical listening induced by pop music. But in response to this, I fear, rather simplistic view, a couple of points need making. The first is that classical music is also listened to uncritically. I well remember a head teacher (who incidentally was always complaining that her students' homework suffered as a result of their being distracted by popular music) sharing with me her delight over the new home hi-fi system she had acquired. Mozart, she said, eased the burden of writing hundreds of student reports enormously. Within a few weeks of our conversation, however, she had banned herself from using the system whilst working, so inaccurate had her report writing become.

The second is that the aural awareness of the average listener to classical music – and I am afraid that includes a lot of music teachers – is also severely under-developed. Really discriminating listeners cannot tolerate music as a background to any activity that requires their concentration. Because they are mentally processing every note, they cannot shut the music out in order to perform any other task.

What's more, if musical performance, recorded or live, is to have an impact on the young, it is not going to be because it has been suitably prepared for creative exploration. More likely, it will be because a particular piece of music is able to move those pupils who are susceptible to such motivation by its irrational, primeval power. That is why it is so important that children should encounter the real world of music – preferably live as well as recorded – in as much variety as possible. Live music also provides an opportunity for educational visits which, rather like holidays, provide not only a useful psychological break from school routine, but also serve to broaden young people's horizons.

Moreover, if children need plenty of exposure to a variety of musical forms, it follows that we should not make, or allow children to make, any value judgements about which form is 'superior'. The fact is, popular and classical music represent different ways of life, in the sense of different views of culture and the values associated with it – and this despite the efforts of so many trained musicians to bridge the gap. It is therefore important that education should recognise the existence of this gap and subject it to some scrutiny, rather than pretend that it does not exist, or plump solely for one side or the other. Given the customary classical training of music teachers, and the general pop-orientated musical preferences of children, there is usually an intrinsic wariness between class and teacher: an unstated need for a kind of negotiated settlement. As with any negotiation, the start should be with areas of agreement rather than disagreement.

23 According to the writer, what do contemporary pop bands lack?

- **A** genuine musical talent
- **B** inspirational role models
- **C** an innovative spirit
- **D** musical conventions to follow

24 In the writer's view, music classes in school

- **A** are too passive in nature.
- **B** over-emphasise the role of music-making.
- **C** are over-reliant on recorded music.
- **D** fail to exploit the experience of teachers.

25 What point does the example of the headteacher illustrate?

- **A** Popular music doesn't require concentration.
- **B** Good music demands our full attention.
- **C** Any kind of music can be distracting.
- **D** Classical music helps us to concentrate.

26 What point is made about music teachers in the fifth paragraph?

- **A** They are inclined to misinterpret classical music.
- **B** They sometimes misuse recorded music in their classes.
- **C** Some of them focus too narrowly on music in their training.
- **D** Many of them have not learnt to listen to music effectively.

27 In the writer's opinion, what aspect of a musical performance is most likely to appeal to young people?

- **A** its emotional impact
- **B** its creative energy
- **C** its unpredictable nature
- **D** its educational value

28 According to the writer, in dealing with pop and classical music in the classroom, teachers should

- **A** analyse how one has influenced the other.
- **B** attempt to find common ground between them.
- **C** present them as equally correct and valuable.
- **D** get their students to decide which is better.

PART 4

Answer questions **29–41** by referring to the magazine article on pages **103–104** about four companies which have been nominated for an award.

Indicate your answers **on the separate answer sheet**.

For questions **29–41**, answer by choosing from sections **A–D** on pages **103–104**.

You may choose any of them more than once.

Which company

has a system in place designed to give support to less experienced employees? **29** ....

encourages competition among its own branches? **30** ....

wishes to continue offering a service to clients after the main work is done? **31** ....

suffered initially from a lack of teamwork? **32** ....

has a very happy, dynamic workforce? **33** ....

is aware that its present form of existence may have to be adapted? **34** ....

has proved a lot of people wrong by being successful? **35** ....

deliberately targets one part of its potential market? **36** ....

is a previous winner of the award? **37** ....

involved its staff in a major decision? **38** ....

requires employees to cope personally and instantly with problems that arise? **39** ....

is regarded as the leader in its field by rival companies? **40** ....

actively encourages its staff to influence the details of company policy? **41** ....

Service Excellence Award

Which company gives the best level of service to its clients? From several hundred nominees for this year's award, the judges have elected a short-list of four. We now publish the written nominations. Which one do you think the judges will choose?

A THE CONSTRUCTION COMPANY

When the management of this company decided that its pokey London offices were no longer fit for a company at the forefront of workplace construction, the obvious solution was to relocate.

When staff were consulted, however, the overwhelming wish was to stay put. The company elected to refurbish its existing premises, exactly the type of service it usually offers to its own clients. The building was gutted and a 21st century workspace installed. The episode encapsulates the obvious strengths of the company's business – listening carefully to clients, deploying the right skills and delivering the results.

Morgan Lovell has clearly defined its market niche – fast-growing companies that occupy buildings of up to 10,000 square metres – and the services it wants to provide. Alongside its established strengths in workplace consultancy and construction, it is seeking to offer follow-up maintenance and facilities management, providing a one-stop shop for a company's workplace requirements.

It is pro-active in its selection of clients, grading each prospective customer according to a number of criteria which are designed to identify those which are most likely to want to enter into a long-term relationship.

Once customers are on board, they are assigned an account manager, who is responsible for developing the relationship. Clients are fully involved during individual projects and, at the end of each, they fill out a customer service questionnaire, in which they grade each of the company's personnel on his or her performance.

B THE DRAMA SPECIALISTS

This company was formed by two enterprising teachers who were looking for a career change. They wanted something that would utilise their respective areas of expertise – business studies and drama. The idea was a simple one: to offer drama and roleplay to companies and other large organisations as a way of dealing with communication problems. When it was first floated, the idea met with the standard response 'nice idea, but impractical, unrealistic', but now, a decade later, the company has grown into a £2 million business, becoming one of the UK's largest employers of actors.

Perhaps the most striking feature of the company is the truly vibrant atmosphere of its headquarters, a converted factory in northern England. Enthusiasm and sheer exuberance seem to infect everybody who works there, and there was equal evidence of satisfied customers, with a small mountain of glowing letters from schools, training councils and private businesses.

The company's employees work in small teams that take the client's brief, develop a script, rehearse it and then go out on the road to perform. Typically work might involve issues such as building confidence and dealing with difficult people. At every performance, feedback forms are collected from the audience, and this is followed by a detailed evaluation of results in conjunction with the client. 'We don't say: "This is what we can do for you, take it or leave it,"' one of the founders explains. 'We are completely focused on the message the customer wants to communicate.'

C THE DELIVERY SERVICE

If service excellence is viewed as a journey, then the vehicle way out in front most likely has this company's name emblazoned on its sides. The choice of the express delivery company as a nominee for this year's award, three years after its previous triumph, shows how much further down that road this company has travelled in the interim.

In spite of the efforts of competitors to emulate its success, this company has gone from strength to strength, increasing its revenues by 54% in the past five years, and introducing a string of innovations in the process.

An indication of just how far this company has come is its customer dissatisfaction survey, initially targeted at 8,000 customers. The company already surveys 4,000 customers twice a year on their level of satisfaction, with results broken down by individual depots. The company's director of quality, explains: 'We go in with the assumption that there will always be some little niggles and hitches, and we want to find out about them.'

Another important innovation from this company is that they go out and seek employees' suggestions in 'workout sessions', rather than waiting for them to float to the surface. This way, improvement becomes the responsibility of the many rather than the voluntary contribution of the few. In these workout sessions, employees identify the threats to their business and the possible solutions. These are fed to managers, who must use them to formulate an action plan.

Employees are also made aware of the performance of the company through the publication of league tables, which rank individual depots.

D THE ZOO

When the new chief executive arrived at this zoo, she found that, although staff were committed to the animals, the human visitors were regarded as 'public enemy number one'.

In fact, the zoo had been in continuous decline for several years. Morale was low, keepers ruled over their individual domains, and a blame culture was in place.

She set about transforming this culture, putting customer satisfaction at the centre of its strategy. For instance, staff were encouraged to engage the park's customers in conversation and introduce them to the animals. The results have been dramatic. The number of visitors has shot up, and turnover has quadrupled in the last five years.

One of the challenges that any seasonal business faces is to instill temporary employees with the same values and incentives as the full-time staff. At the zoo, all employees receive a two-week induction programme and great emphasis is placed on mentoring, whereby senior staff advise and assist younger colleagues.

With visitors constantly on the move, it is important that employees are empowered to deal with their needs. There is a 'can-do' Service Excellence Award culture in evidence at the zoo, in which each employee is treated as a 'walking information post' for visitors, and is expected to deal with any service failure on the spot.

The zoo has already upgraded its objective from becoming the best regional attraction to becoming the best family attraction in the UK. The chief executive has a clear vision for the zoo. 'In the future,' she says, 'the public will simply not accept animals being exploited to make money, and that is why we must develop our environmental contribution. The challenge is to become a leader within the conservation sector.'

PAPER 2 Writing (2 hours)

PART 1

1 You work for a multi-national company as Events Organiser. The company recently had its annual sales conference in a hotel. This year the conference took place over a whole weekend and ended with a special dinner, party and various other festivities. A few days after the trip you receive details of a complaint from the hotel. You also receive a note from a colleague who you have asked to analyse some questionnaires which were given out to staff who attended the conference.

Read the telephone message of the complaint together with the handwritten comments you have made, and the note from a colleague. Then write the letter and newsletter entry, as instructed below.

TELEPHONE MESSAGE

Caller: the Conference Secretary, Traveller's Rest Hotel
re: the sales conference

laptop computer used for presentation is missing, possibly stolen!

I'm sure none of our employees would have done this!

some of guests had lunch on the Saturday – this wasn't part of the package.
Is the company paying or should Traveller's Rest bill the guests separately?

sorry, bill company and I'll sort it out

the copies of the Annual Report have turned up, one week late!
5 huge boxes in hotel reception. Please do something!

action!

several items of lost property from the party, including a gold watch.

action!

key to video/TV cabinet not returned

whoops! will investigate. Thought Jackie Mills had given it back!

mirror smashed in one of bedrooms

not our fault! Already broken on arrival. Was reported by us!

I've looked at all the conference questionnaires, as you asked, and here are the results. (I thought you might appreciate this information now, as I know you've got to do a write-up for the newsletter)

No. of people attending: 139
Duration: Saturday, Sunday
Reaction to venue: on the whole – good
dinner: excellent
party: excellent
presentations: good/fair
video show: very amusing

Now write:

a) a **letter of apology** (about 200 words) to the Conference Secretary at the Traveller's Rest Hotel, replying suitably to her various complaints.

b) a **brief column** for the company newsletter (about 50 words), saying how well the conference went.

You should use your own words as far as possible. You do not need to include addresses.

PART 2

Choose **one** of the following writing tasks. Your answer should follow exactly the instructions given. Write about 250 words.

2 You have been asked to write a section of a guidebook for visitors to your country. The style of the guidebook is described in the following publicity information:

> The *Off the Track* series is aimed at holiday-makers who want an alternative to the tourist trail. It's all about doing the things the 'package tourists' don't do, and seeing the things the average visitor doesn't see; experiencing the real culture and meeting the real people.

Write your **guidebook contribution**.

3 An international student magazine has invited you to contribute to its series called 'In at the Deep End'. Write an account of the first time you tried an unusual activity, such as an adventurous sport, making a speech, etc., describing the experience and your feelings.

Write your **account**.

4 You are planning to start an English Language Club at your college or workplace. Write a publicity leaflet outlining:

- the aims of the club
- the types of activity you intend to have
- some benefits which members will be entitled to
- how members' English is likely to benefit.

Write your **leaflet**.

5 The company you work for has entered into a joint venture with a large international corporation. You have been asked to go and work abroad for six months. Write a letter to a friend to give them the good news. Say why you were chosen, what the new work will involve and how you feel about the prospect of working abroad.

Write your **letter**.

PAPER 3 English in Use (1 hour 30 minutes)

PART 1

For questions **1–15**, read the article below and then decide which word best fits each space. Put the letter you choose for each question on your answer sheet. The exercise begins with an example (**0**).

Example:	0	B	0 ☐ ■

Mystery of the Deep

Every year, half a million visitors make their (**0**) .... to Loch Ness in Scotland. The loch is a dark and mysterious expanse of water, 300 metres deep in places, but most visitors come in the hope of (**1**) .... a glimpse of the famous monster, Nessie. Those who believe in the monster's existence (**2**) .... that it is a type of marine dinosaur otherwise presumed to have become (**3**) .... seventy million years ago. More sceptical observers, however, regard the story as nothing more than a clever ploy to (**4**) .... the tourists.

Indeed, it was a local hotel owner who made the first modern (**5**) .... of the monster in 1933. The local newspaper ran the story, which was then (**6**) .... by the national and international press. A photograph of the monster, taken the following year by Robert Wilson, a local doctor, created an overnight (**7**) .... worldwide. This photograph (**8**) .... the most convincing evidence available of the monster's existence for almost sixty years.

Dr Wilson had, however, taken (**9**) .... in an elaborate hoax. A fact only (**10**) .... following the deathbed confession of one of the other people involved in 1993. The photograph, which (**11**) .... a serpent-like head and neck rearing up from the waters of the loch had been achieved using a (**12**) .... disguised toy submarine. For the monster's millions of fans, this was something of a (**13**) .... , but little more than that. Only time will (**14**) .... whether the other photographs that exist are (**15**) .... or not, but meanwhile Nessie continues to intrigue people and the tourists keep coming.

0	**A** path	[✓ **B**] way	**C** trip	**D** route
1	**A** taking	**B** catching	**C** gaining	**D** finding
2	**A** require	**B** pretend	**C** demand	**D** claim
3	**A** expired	**B** exempt	**C** extinct	**D** exhausted
4	**A** admit	**B** approach	**C** announce	**D** attract
5	**A** meeting	**B** viewing	**C** seeking	**D** sighting
6	**A** swept on	**B** picked up	**C** given out	**D** put through
7	**A** sensation	**B** impression	**C** recognition	**D** perception
8	**A** persisted	**B** remained	**C** insisted	**D** maintained
9	**A** place	**B** part	**C** pride	**D** pains
10	**A** displayed	**B** revealed	**C** exhibited	**D** unlocked
11	**A** imagined	**B** illustrated	**C** visualised	**D** featured
12	**A** strongly	**B** heavily	**C** severely	**D** powerfully
13	**A** setback	**B** downfall	**C** drawback	**D** stopgap
14	**A** say	**B** know	**C** admit	**D** tell
15	**A** truthful	**B** honest	**C** genuine	**D** sincere

PART 2

For questions **16–30**, complete the following article by writing each missing word in the correct box on your answer sheet. **Use only one word for each space.** The exercise begins with an example (**0**).

Example:	0	*than*	0

Bicycle Town

Where better for a bicycle enthusiast to live (**0**) .... within the boundaries of one of the bike capitals of Britain – Oxford. The city is thought to be home (**16**) .... as many as a quarter of Britain's bicycles; the train station alone having secure facilities for five hundred.

(**17**) .... to the town's history and its layout of narrow streets, cycling has long (**18**) .... seen as a convenient and safe way of getting (**19**) .... in the city. And today, whether in the town itself (**20**) .... in the surrounding countryside, the cyclist feels relatively secure (**21**) .... the knowledge that local car drivers are accustomed to coping (**22**) .... thousands of cyclists on the roads.

But in much of the surrounding countryside, even this is (**23**) .... really such a problem because the area has its own network of special cycleways. Designed to keep cyclists and other road users (**24**) .... a safe distance from one (**25**) .... , these routes are, for the (**26**) .... part, used by students and commuters heading to and from the city centre. But this is not (**27**) .... only function. As well as providing a safe venue for leisure cycling, they also make it easier to combine cycling with other public transport services on longer journeys. The Oxford to London coach service, for example, has a specially-adapted luggage compartment (**28**) .... that bicycles can be carried, a service made all (**29**) .... more popular by the fact that it is offered free to passengers. Lucky indeed is the cyclist (**30**) .... lives in Oxford.

PART 3

In most lines of the following text, there is either a spelling mistake or a punctuation error. For each numbered line **31–46**, write the correctly-spelled word or show the correct punctuation. **Some lines are correct**. Indicate these with a tick (✔). The exercise begins with three examples (**0**), (**00**) and (**000**).

Examples:	0	*colleague*	0
	00	*we're*	0
	000	✔	0

Table for Two

0 .... Most Friday nights, I go out to dinner with a colleage in London.
00 .... Were both journalists, working for different organisations, and
000 .... we enjoy catching up on each other's news and office gossip.
31 .... Entering, our favourite restaurant last Friday, we noticed that it
32 .... had been redecarated and the table layout had been changed.
33 .... 'Under New Ownership said a sign in the doorway. We were
34 .... shown to a tiny cramped table in the middle of a row of other such
35 .... tables at which other couples' were either smoking or sitting in
36 .... unwelcoming silence. Noticeing that several larger tables were empty,
37 .... I said that we'd prefer to sit at one of them. 'Ah, but that's a table
38 .... for four,' replied the waiter 'But there's nobody sitting at it,' I
39 .... reasoned, 'and you do have other free tables should a group of four
40 .... arrive.' He looked at me with obvious simpathy and said: 'I'm sorry,
41 .... its the rule.' I was angry. I told him that a restaurant should be run
42 .... for the convenience of the diners, not the managment and we walked
43 .... out. At the next restaurant, my friend took charge. 'A table for three,
44 .... Please,' she said to the waiter. 'Our friend has been delayed and will
45 .... be joining us later.' We were shown too a table for four and enjoyed
46 .... a lovelly private meal and chat. Strangely, our friend never did turn up!

PART 4

For questions **47–61**, read the two texts below. Use the words in the box to the right of the text to form **one** word that fits in the same numbered space in the text. Write the new word in the correct box on the answer sheet. The exercise begins with an example (**0**).

Example:	0	*successful*	0

MAGAZINE ARTICLE

INSECTS AND CAMOUFLAGE

Insects are by far the most (**0**) .... organisms on the planet. Their remarkable (**47**) .... rate is often due to cunning disguises which make them invisible to predators. A famous example of this was the discovery of an unusual black moth in the industrial city of Manchester in 1848. It came from a species which had until then always been, without (**48**) .... , grey in colour. Careful research revealed that the moth had (**49**) .... an incredible transformation in response to the (**50**) .... of its smoke-polluted environment.

Within 50 years, all such moths in Manchester were black. Although (**51**) .... , this process of a species adapting in (**52**) .... to an environmental change still took decades. In contrast, today's African savannah grasshopper manages to remain largely (**53**) .... by its predators, by changing colour on the spot.

(**0**)	SUCCEED
(**47**)	SURVIVE
(**48**)	EXCEPT
(**49**)	GO
(**50**)	BLACK
(**51**)	IMPRESS
(**52**)	RESPOND
(**53**)	DETECT

EXTRACT FROM A GUIDEBOOK

THE EMPEROR'S VILLA

For a tour which is steeped in history, follow the ancient chariot road out of Rome to the haunting ruins of Hadrian's Villa, near the (**54**) .... town of Tivoli, at the foot of the Sabine Hills. Sprawling across seventy hectares, this (**55**) .... retreat of the great emperor was designed to capture for posterity some of the (**56**) .... marvels of his empire. Most of the villa's treasures have now been removed, but a stroll through the (**57**) .... pillars, arches and pine-covered gardens can be marvellously (**58**) .... of a lost world. To get a clear sense of the original, start with the villa's (**59**) .... scale model. Then proceed to the pavilions, covered with intricate (**60**) .... , the baths and the temples. The latter can not fail to arouse the (**61**) .... of the visitor.

(**54**)	PICTURE
(**55**)	RETIRE
(**56**)	ARCHITECTURE
(**57**)	REMAIN
(**58**)	EVOKE
(**59**)	ADMIRE
(**60**)	CARVE
(**61**)	CURIOUS

PART 5

For questions **62–74**, read the publicity leaflet and use the information to complete the numbered gaps in the informal note to a friend. Then write the new words in the correct spaces on your answer sheet. **Use no more than two words for each gap**. The words you need do not occur in the publicity leaflet. The exercise begins with an example (**0**).

Example:	0	*happy*	0

PUBLICITY LEAFLET

Waterlows Washing Machines

This leaflet tells you all about our customer services.

☆ If, for any reason, your new washing machine fails to give you complete satisfaction, you may return it to us up to 7 days after the date of purchase, and we promise to refund you in full.

☆ While your machine is covered by the standard 12-month guarantee, any repairs which may be necessary will be free of charge. The company's engineers are on call 7 days a week and will either effect an immediate repair in situ, or install a temporary replacement should it be necessary to remove the machine to the workshop.

☆ Once the 12-month guarantee has expired, customers are invited to take advantage of our low-cost annual maintenance scheme. In return for a small monthly payment, you receive total protection against all repair expenses, including the cost of spare parts.

NOTE

Dave

*I got all the details from Waterlows. If you're not completely (**0**) .... with the washing machine, you can take it back (**62**) .... seven days after the time you (**63**) .... it and get back (**64**) .... you've paid. The guarantee (**65**) .... a year and that means if anything (**66**) .... with the machine, you pay (**67**) .... for any repairs during that time.*

*The engineers will come to your place (**68**) .... of the week and usually (**69**) .... the repair on the spot. If they have to take (**70**) .... for repair, then they (**71**) .... with a replacement machine in the meantime. When the guarantee (**72**) ...., you can join their maintenance scheme if you want. You pay on a monthly (**73**) .... and then you're covered (**74**) .... the cost of repairs and spare parts.*

For questions **75–80**, read the following text and then choose from the list **A–I** given below the best phrase to fill each of the spaces. **Indicate your answer on the separate answer sheet**. Each correct phrase may only be used once. **Some of the suggested answers do not fit at all**.

Interactive Movies

Every year, nine million people in the USA sign up for educational courses in film-making techniques, whilst dozens of magazines aim to update fans on the progress of forthcoming productions.

A Los Angeles-based Internet start-up is aiming to tap into the national obsession with film by taking fans into the studios on-line (**75**) .... . Through its website, the company aims to build a community of fans for these movies, who will gain access (**76**) .... . These will give insights into the working of directors and cinematographers and, crucially, also offer fans the chance to contribute to the creative process itself.

In this way, it is hoped to make the audience into 'emotional stakeholders' in the film. It is a natural extension of the process which keeps viewers glued (**77**) .... . The company aims to extend this principle, however, so that the feeling of involvement begins whilst the film is actually being created. Participating film-makers will present selected parts of their work-in-progress on the website, giving users the opportunity (**78**) .... .

The benefit to film-makers will be twofold. As well as receiving this valuable critical input, they will be able (**79**) .... . Around 150,000 people have already expressed an interest in the scheme. That represents quite a large group who, given their previous involvement, will be likely (**80**) .... . And if they like both the film and the experience, they'll tell their friends.

A to comment on what they've just seen
B to cut down on marketing expenses
C to just such a network of informal critics
D to meet participating directors on equal terms
E to progress reports from participating studios
F to strike a balance between creativity and interactivity
G to television soap operas week after week
H to want to see the finished product
I to watch the making of certain movies in production

PAPER 4 Listening (approx. 45 minutes)

PART 1

You will hear a woman who runs a deep-sea diving business talking about her life and work. For questions **1–9**, complete the notes.

You will hear the recording twice.

Sandra Wadesmill: Diving Instructor

Original ambition: **1**

First degree subject: **2**

Name of diving qualification: **3**

Masters degree subject: **4**

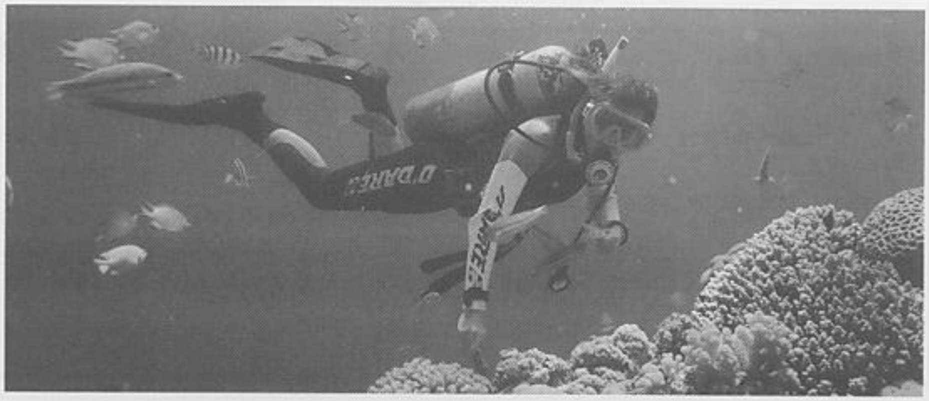
Name of company: **5**

Main source of clients: **6**

Staff employed full-time: **7**

Official classification of business: **8**

Planned future investment: **9**



PART 2

You will hear an announcement about a forthcoming musical event. For questions **10–17**, complete the sentences.

Listen carefully as you will hear the recording ONCE only.

Musical Event for Cyclists

The event will be part of the **10** in the city.

Cyclists will contribute by playing their *and* **11**

The organisers still need to find a total of **12** extra volunteers.

The composer's work entitled **13** is also being performed that week.

The cyclists will form what's described as a **14** as they move around the city.

Each small group of cyclists will be guided by a **15**

Cyclists wishing to take part need to **16** in advance.

The telephone number to call is **17**

PART 3

You will hear part of a radio discussion about the intelligence of great apes. For questions **18–27**, complete the sentences.

You will hear the recording twice.

Chimpanzees

At first, Paula the chimpanzee looked as if she was going to **18** the mirror.

Paula's use of the mirror to examine her **19** was proof that she understood what it was.

Ray describes the apes he works with as both **20** and intelligent.

Ray explains how one chimpanzee used both food and **21** to win friends.

Ray says that from a human perspective, it's possible to put a **22** interpretation on Tammy's behaviour.

Ray gives the example of the dropped **23** to show that gorillas possess bargaining skills.

Annabel describes the apes which take part in experiments as **24** for their species.

Ray questions the validity of experiments which involve giving **25** to apes.

Annabel says that having **26** feelings about apes can lead people to exaggerate their similarity to humans.

Annabel's example of how apes use tools to open **27** shows how technologically inferior they are to humans.

PART 4

You will hear five short extracts in which different people are talking about weeke breaks they have been on. Each extract has two questions. For questions **28–37**, choose the correct answer **A**, **B** or **C**.

You will hear the recording twice.

28 In the speaker's opinion, the main advantage of the city she visited is
- **A** its proximity to the airport.
- **B** the simplicity of the facilities.
- **C** the quality of local produce.

29 What possible disadvantage does she warn us about?
- **A** the inadequate public transport
- **B** the incidence of petty crime
- **C** the complicated street plan

30 The second speaker chose this place to stay because of its
- **A** romantic atmosphere.
- **B** secluded location.
- **C** reputation for quality.

31 What further impressed him about the place?
- **A** the generosity of the owner
- **B** the peace and quiet
- **C** the level of comfort

32 The third speaker went away because
- **A** she needed time to think through a situation.
- **B** she wanted a break from routine problems.
- **C** she needed to recover her spirits.

33 What did she like most about the trip?
- **A** She met interesting people.
- **B** She was kept fully occupied.
- **C** She found it physically challenging.

34 Why did the fourth speaker choose this place to stay?
- **A** It was featured in the press.
- **B** It was advertised on television.
- **C** It was recommended by a colleague.

35 Why did he choose to do the activity called *ashtanga* yoga?
- **A** He had heard that celebrities do it.
- **B** The resort doctor suggested it.
- **C** It was an uninformed choice.

36 What problem did the sixth speaker have at the hotel where she and her husband stayed?
- **A** She was unsure how to behave.
- **B** She was nervous about the cost.
- **C** She was afraid of being recognised.

37 What impressed her about the staff?
- **A** They relaxed the rules for her.
- **B** They solved a problem for her.
- **C** They ignored a mistake she made.

PAPER 5 Speaking (15 minutes)

PART 1 (3 minutes)

The examiner will ask you a few questions about yourself and then ask you to talk to your partner. For example, the examiner may ask you to find out about each other's:

- area of work or study
- experience of studying English
- aims and ambitions for the future.

PART 2 (4 minutes)

People and Sea Creatures (Compare, contrast and speculate)

Turn to pictures 1–4 on page 151 which show people and sea creatures.

Candidate A, compare and contrast two or three of these situations, saying how each person feels about the sea creatures concerned.

Candidate B, which person do you think gets most satisfaction from what they are doing?

Meals Out (Compare, contrast and speculate)

Turn to pictures 1–2 on page 152 which show people having a meal out today and sixty years ago.

Candidate B, compare and contrast these two pictures, saying why you think there have been changes in the way people behave when they eat out.

Candidate A, which situation do you think looks more enjoyable?

PART 3 (4 minutes)

Now look at the pictures on page 153 which show practical skills you can learn.

A company wants to encourage its employees learn a practical skill after work as a form of relaxation. Talk about how interesting these skills would be for people to learn and which three skills would help people to relax the most.

PART 4 (4 minutes)

Answer these questions.

How important is it for people to find time for relaxation?
What do you do when you want to relax?
How important are practical skills in the modern world?
Is there a skill which you would like to learn? Why?
Should companies be worried about what their employees do in their free time?

TEST 6

PAPER 1 Reading (1 hour 15 minutes)

PART 1

Answer questions **1–15** by referring to the newspaper article about space travel on page **119**.

Indicate your answers **on the separate answer sheet**.

For questions **1–15**, answer by choosing from paragraphs **A–G**. Some of the choices may be required more than once.

Which paragraph mentions

a physical reaction to prolonged space travel?	**1** ....
the removal of administrative obstacles to space tourism?	**2** ....
how soon large-scale space tourism may become a reality?	**3** ....
an idea that certain people find ridiculous?	**4** ....
investment being made into further research?	**5** ....
the strength of current demand for space tourism?	**6** ....
a novelty that soon wears off?	**7** ....
a disappointing end to some people's ambition to travel in space?	**8** ....
attempts to develop less expensive means of transport in space?	**9** ....
a figure that remains unspecified?	**10** ....
an aspect of space travel that was not initially anticipated?	**11** ....
a way of making a destination more comfortable for tourists?	**12** ....
a convenient way of paying for a space flight?	**13** ....
alternative ways of enjoying a holiday in space?	**14** ....
a prediction that may yet come true?	**15** ....

Book Early for a Flight into Space

Bookings are being taken for commercial sightseeing trips into space, and prices are set to fall.

A

The ticket bears a hefty price tag – $20 million, far more than most of us would be able to afford. But the fact that there is a price at all marks a dramatic departure from the days of government exclusivity. You can now sign up for a trip into space without having to obtain the approval of the US government, a move which opens the road for private exploration of the solar system.

B

The lure of space tourism is understandable. Many of us have wondered what it would be like to look down on Earth from above, or jump up and down on the Moon. For some, the dream of space travel is so compelling that they are ready to put down much of their savings to achieve it. And if the price of a flight comes down, there will be no shortage of people willing to put up the money. One company, which has ten former NASA astronauts on its board, hopes to start scheduling short trips within the next few years for $100,000 a go. About 150 people have put down money to book a spot on their first flights. Lou Anne Gibson, a retired jet flyer, is paying on an installment plan for the right to make the two-hour journey. 'I plan to have my nose pressed to the glass the entire time,' she said. Another small group of wealthy people have promised to pay a yet-to-be-determined price for a voyage to the Moon.

C

In the past, the dream of space travel has gone terribly wrong for would-be adventurers. One US-based company collected deposits for flights during the 1980s, but refused to refund the money after it went out of business. But the entry of serious travel companies into this area has added credibility to the notion. One such company, for instance, says it would like to create an orbiting hotel, serviced by its own space airline, if the technology can be developed. Another has put $500 million into developing the technology to send a hotel into orbit and bring it back again.

D

But to achieve space travel on a mass scale, the cost must be cut substantially. This won't be easy. Even achieving a $100,000 price tag will probably require new technologies, such as reusable launch vehicles. A few companies are trying to achieve this. One envisages a helicopter-like chopper for lift-off, to cut the use of fuel. Another has suggested towing a space vehicle to the stratosphere. While some prototypes of such models exist, none have been shown to work and further investment for these projects has been slow to materialise. The more ambitious the dream, the greater the technological challenge. Even if scientists can come up with cheap transport, and there's little prospect of that in the short-term, the question remains whether space hotels can be constructed in a cost-effective manner. Engineers say computerised robots would be necessary for most of the work.

E

Health risks are also a concern. Astronauts on long-haul missions lasting several months have been shown to suffer bone damage because of the lower gravity environment. Because the body is under less stress, it starts to believe it can manage with lower bone density – a biological mistake that becomes all too apparent when the patient returns to Earth. While most tourists would presumably stay in space for short periods, the health risks might be significant for the staff servicing them. To avoid this, the first space hotels aim to simulate gravity by making use of centrifugal force. In the early part of the 20th century, when dreamers began to speculate on what space travel would be like, many imagined such spinning space ships. They didn't realise that being gravity-free would be half the fun for astronauts, or that such an environment would become key for scientific research, but they may have been right as far as the leisure market is concerned.

F

For tourists, the first morning your toothbrush floats away from you may be amusing; the next day it may not. One company has, therefore, drawn up plans for a partial-gravity hotel. Sleeping quarters and dining rooms would be located on the spinning perimeter, so food would remain on plates and guests could lie down in bed. The zero-gravity centre would be equipped with a creative dance floor, sports stadium, etc.

G

It has been suggested that NASA should finance sporting events in space to stoke public interest in the universe by means of a stadium far enough from the Earth's equator to achieve weightlessness. What kind of games would be played remains unspecified. While it is easy to laugh at such extravagant imaginings, and some people have done just that, space tourism is becoming very serious. Rational, if a bit zealous, people are putting down their money, in the hope that they will soon be launched into orbit. And credible companies are making practical, near-term plans for sending a limited number of tourists into space. If the technological issues can be resolved, space tourism may become a realistic proposition for all of us one day.

PART 2

For questions **16–22**, you must choose which of the paragraphs **A–H** on page **121** fits into the numbered gaps in the following magazine article. There is one extra paragraph which does not fit in any of the gaps.

Indicate your answers **on the separate answer sheet**.

SUPERSTARS ON ICE

Ice hockey, once considered as a minority sport in Britain, is becoming much more popular.

The rink may be freezing but the atmosphere in the stadium is hotting up, as rock classics blast out of the sound system. Twelve futuristic-looking warriors, clad from top to toe in riot-resistant armour, hit the ice. The game commences. The black rubber puck flies across the ice, through a crowd of sticks, and into the goal. Hundreds of hot-dog munching fans jump to their feet. Welcome to the British sport of ice hockey.

16

As a result, ice hockey is more popular now than ever before. Although it always was the country's biggest indoor spectator sport, it still played second fiddle to outdoor sports like soccer and rugby. Now, however, thanks to this new league, several teams are attracting crowds of 8,000 – more than some professional soccer teams.

17

In fact Superleague ice hockey now seems to have as much to do with show business razzmatazz as it does with sporting achievement. Chief Executive, Bob Hooper, takes this as a compliment. 'As far as I'm concerned, we are entertainment first and a sport second,' he says. The Superleague is following a North American blueprint in an ambitious attempt to make ice hockey more appealing to the young.

18

Hooper remains unsympathetic. 'Something had to be done if we wanted to create a sport fit for the twenty-first century. The reality is, we needed a more commercially-driven league.' The Superleague is now owned by its nine constituent clubs and controlled by a board of directors largely made up of club owners. It has also adopted the franchise system from North America, whereby individuals or companies can buy the rights to own a Superleague team in a particular city and to apply for sponsorship.

19

Not every would-be team owner has had to pay for a stadium to secure one franchise, however. Bob Zeller bought the franchise and set up the Giants team after learning of plans to build a major new leisure complex in his area, partly funded by a government grant. The Giants, like other big sides, have succeeded by playing up the show business, avoiding competing directly with soccer, and targeting the family.

20

The Superleague has also shown forward thinking by introducing a wages cap. Admittedly, teams can circumvent the cap by offering players packages that include a car or rent-free flat. But such a policy should at least prevent the boom-bust experience of the past, where teams simply could not meet the wage bill.

21

Even with good financial planning and the success of ice hockey teams in Cardiff, Manchester and Sheffield, establishing a new side in London was deemed essential to raise the game's national profile. Hooper was delighted when a big American corporation bought the London franchise and set up the London Knights.

22

Bob Hooper can see both sides of the argument. He too is concerned that the Superleague relies heavily on imported players, but has to balance this against the wishes of franchise owners for whom moving players about between teams that they oversee makes perfect business sense. Whatever the outcome of the problem, British ice hockey can rest assured that its future is in the best possible hands.

A While applauding this idea, there remain some people, however, who are not so enthusiastic about the changes. Some of the more traditional ice-hockey associations are not convinced that this change of emphasis is wholly beneficial to the future of the sport.

B Such international interest in the game in Britain is a huge vote of confidence in the Superleague, but some fans are worried that it may affect the best British players. The fans argue that talented home-grown players may not get a chance to play, or will simply be trained up to go and play abroad for bigger North American or continental European teams under the control of the same franchise owners.

C There's an irony in all this. Not so long ago, ice hockey in Britain was in danger of withering away, the victim of competition from bigger sports and inadequate arenas. But the game's legislators have fought back with the introduction of a new Superleague, combining a solid business framework with a younger, trendier image.

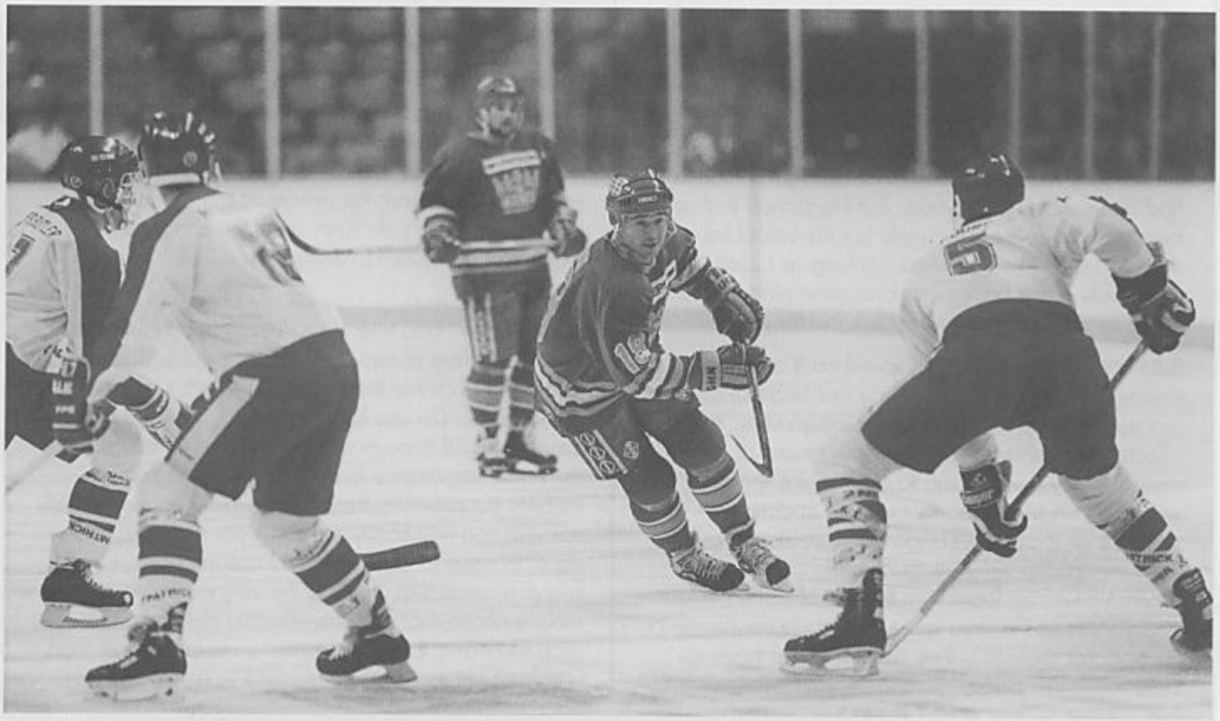
D The strategy seems to be paying off – 43% of the Superleague audience is female and 38% of sales are season tickets to a child accompanied by an adult.

E Indeed, Hooper points out that the Superleague has not been without its problems. One team, Basingstoke, has been forced to drop out because it couldn't get planning permission for a new stadium. Others have run into financial trouble, and there was initial difficulty in attracting sponsorship.

F To match this demand, millions of pounds have been poured into setting up teams such as the London Knights, building new arenas and refurbishing old ones. This is helping to banish forever the old image of a minority sport played in gloomy, old-fashioned ice rinks.

G 'Consequently, we don't have the problems of rugby and soccer with inflated costs and dividends to the shareholders that can't be met,' says Hooper. There are lessons here for the Football League, following forecasts that clubs in the lower divisions may face bankruptcy because of escalating salary demands from players.

H However, there is first the small matter of finding somewhere to play. 'We're wholly dependent on the development of new arenas,' admits Hooper. 'I need to find someone with £50 million to invest in an arena before I can allow them to buy into the league.'



PART 3

Read the following magazine article about mobile phones and answer questions **23–27** on page **123**. On your answer sheet indicate the letter **A**, **B**, **C** or **D** against the number of each question. Give only one answer to each question.

Indicate your answers **on the separate answer sheet**.

Menace or Convenience:

The lure of the mobile phone

A friend of mine was a penniless student at university in 1985 when she started to go out with a man who lived in an oil-rich eastern state. To all her friends he seemed like the possessor of boundless riches, not least because he gave her a mobile telephone so that he could contact her at any point of her day directly from his home country. Although virtually none of us had ever seen a mobile telephone before, the overriding reaction was, 'What a waste of money ringing all that way' as opposed to, 'Wow, that's brilliant.' From their earliest incarnations, these telephones have never had the capacity to thrill us in the way that other new bits of technology can. Sighs of contempt, rather than envy, would be breathed in all the first-class train carriages where mobiles started ringing in the late 1980s.

By the mid 1990s, the mobile was no longer the preserve of image-conscious businessmen. Suddenly, it seemed, every petty criminal could be seen organising their dodgy deals as they shouted into stolen ones in the street. It was at this point that I bought a mobile. I had been sneering for years, but I reasoned that as everyone now had one, surely no-one would be offended or irritated by mine, as long as I used it exclusively in the back of taxis or other places where I could avoid intruding on people's mental privacy.

But I immediately grew to depend on it and constantly checked that I had it, in the way that habitual smokers are said to keep checking for their cigarettes. And it affected my behaviour. Without the means of ringing ahead to say I was going to be late, for example, would I have set off for my business appointment with so little time to spare? I began to understand how those inexperienced walkers come to call out the Mountain Rescue Team from the top of some perilous peak. Without the false sense of security the phone in their pocket provided, they wouldn't have gone up there in the first place.

What's more, after a while, I realised that once it has got a hold on you, all telephone calls are urgent in exact proportion to the availability of a mobile to announce them. Because our modern lives have so much capacity for urgency, the mobile is turning into an enemy rather than a helpmate. It is enabling us to dash from one activity to another in the mistaken belief that we can still be in touch – with work, with other family members. Yet, although we are constantly on standby, we are not in a position to be fully engaged with anything else. No mental commitment to the task in hand is possible when the mobile can ring at any moment with another demand for our attention, no matter how legitimate. In this way, I began to feel persecuted rather than liberated.

And mobiles may be even more sinister than any of us could have dreamt. When activated, it seems, they serve as miniature tracking devices which, unknown to their owners, reveal their whereabouts at any given time, even if no calls are made or received. In a recent murder trial, the police showed that the suspect travelled to and from the murder scene, despite his having denied this, through using the computer records of his mobile's whereabouts.

But what has really put me off my phone is a conversation I had with a terrifyingly important man – one of the most conspicuously successful in Britain. He had been to dinner the night before with two other such figures. 'Do you know,' he said, 'they sat there taking calls all through dinner.' What a let down. In my book, importance is denoted not by a ringing mobile, but rather by the ability to build up the kind of efficient and trustworthy support team that ensures you never to need to take an urgent call in public. One suspects, moreover, that it is the very existence of the mobile phone that prevents effective delegation in such situations, that it represents a menace rather than a convenience.

23 According to the writer, how did people react when the first mobile phones were introduced in the 1980s?

A They were rather suspicious of them.
B They saw how useful they might be.
C They realised how popular they would be.
D They were generally unimpressed by them.

24 Why did the writer eventually decide to buy a mobile phone?

A She accepted that one was needed for her work.
B She realised they had become widely accepted.
C She had seen how to use one effectively.
D She had got used to the idea of them.

25 What immediate change did the mobile phone make to her life?

A It tended to make her less reliable.
B It caused her to do irrational things.
C It led her into dangerous situations.
D It forced her to make better use of her time.

26 Why did she eventually come to resent her mobile phone?

A It allowed her employers to monitor her movements.
B It prevented her from concentrating on what she was doing.
C It allowed people to make unreasonable demands on her.
D It meant that her work was invading her free time.

27 The writer tells us the anecdote about the important man to show that mobile phones

A are essential in modern business.
B are a nuisance in social situations.
C may lead to less efficient management.
D may lead to a loss of business confidentiality.

PART 4

Answer questions **28–43** by referring to the book reviews on pages **125–126**.
Indicate your answers **on the separate answer sheet**.

For questions **28–43** answer by choosing from the reviews of books on travel writing **A–G** on pages **125–126**.

Some of the choices may be required more than once.

Note: When more than one answer is required, these may be given **in any order**.

In which review does the reviewer

say that the reader is put in an unfamiliar role?	**28** ....
elaborate on the author's reason for a particular journey?	**29** .... **30** .... **31** ....
say that the author is attempting to popularise his/her subject?	**32** ....
appreciate the book despite its shortcomings?	**33** .... **34** ....
feel that the writing would benefit from a narrower focus?	**35** ....
recognise the effectiveness of an original idea?	**36** ....
admire the author's clever use of a separate narrator?	**37** ....

In which review is the following point made?

The author uses information from different sources to examine the subject.	**38** ....
The author's mode of transport enables him/her to see the country in a certain way.	**39** ....
The author realised a long-held ambition.	**40** ....
The author turns a potential limitation into a strength.	**41** .... **42** ....
The author tries to enliven the descriptions with details of personal difficulties.	**43** ....

A

Chris Martin reviews

'IN NEVADA' by DAVID THOMSON

David Thomson is better known for his film writing than his travel work, so it is no great surprise that he brings a film-maker's eye to this sweeping and vivid portrait of America's 'empty' state, the barren and beautiful desert of Nevada. The book is the result of a series of disconnected journeys across the desolation, loosely slung together by Thomson over a period of years. He warns his readers at the outset not to expect chronology from a desert journey. The result of this fragmentary philosophy is highly successful: each short chapter has captured a moment in time and history. This may sound slightly dramatic, but so is Nevada.

B

Holly Smith reviews

'HOKKAIDO HIGHWAY BLUES' by WILL FERGUSON

Will Ferguson was living in Japan, teaching English for two years, when he came to realise how important the flowering of the cherry blossoms was as a national symbol. He made up his mind to follow the front of flowers from when they first blossomed in Cape Sata, the most southern tip of Japan, right through to Cape Soya, in the far north, where they blossom about one month later. The planning for his trip was very basic: he wanted to hitchhike. 'Guidebooks are great for surface-skimming – and I'd be lost without them – but to really find out about life in the back country, to really worm your way into off-track Japan, you need to travel in the company of the people who live there.'

C

Julia Bueno reviews

'TEA FOR TWO' by POLLY BENGE

Just as the author is starting to get worn down by the competitive world of dancing she inhabits, she is made an offer that is to turn her life upside down. Tim, her boyfriend, a New Zealander, is planning to return home after four years away – stopping en route, to fulfil a lifelong dream of cycling around Northern India. Desperate to delay a painful parting with him, Benge agrees at the eleventh hour to forego her auditions, and join him on his mission.

So begins another tale of life on the road. But apart from charting a two-month journey from Kathmandu to Guwahati, 'Tea for Two' also attempts to spice up the story with much more. In the early chapters we learn much about Benge's aching limbs as her two male travelling companions pedal fast ahead of her.

What the story lacks in any gripping action, it more than makes up for with some amusing reactions to an India that can delight, bemuse and confuse. Benge is a wonderfully enthusiastic writer, but clearly sets herself an over-ambitious task. Part autobiography, part up-beat travelogue, and part historical overview: in less than 250 pages.

D

Jamie Carstairs reviews

'MY GRANDMOTHER'S FOLKTALES' by ROBERT ANTONI

This well-presented book is a joyous, bubbling stream of short stories speckled with sunny asides and lush Caribbean vitality, personified by the grandmother of the title. The reader is put more in the position of a listener, being entertained as the tales tumble out, and, indeed, ostensibly she is telling her stories to her young grandson as part of his education. Some stories are rose-tinted memories of the bizarre adventures of a young widow, told in the first person, on a remote Trinidadian island. Others are traditional Caribbean folktales of magical animals and even stranger people glorying in names like On-the-Eggs and the Kentucky Colonel.

The author is one of the Caribbean's leading young novelists. He has drawn on his family links in the area to produce a likeable novel that paints a cheerful picture of Caribbean life, history and folklore.

E

Paul Deegan reviews

'MY QUEST FOR THE YETI' by REINHOLD MESSNER

In his latest book, Reinhold Messner has attempted to separate fact from fiction in order to discover the true Yeti behind the legend of the giant creature prevalent in many Central Asian countries. Messner, widely regarded as the world's most accomplished mountaineer, has diligently researched the subject since 1985. His explorations have taken him to almost every corner of Central Asia, including Nepal, Tibet and Bhutan.

The book is compulsive reading. The opening chapter describes Messner's first encounter with an unidentifiable being and reads like the opening scene of a Hollywood film. As someone prepared to court publicity in order to fund his adventures, Messner has once again succeeded in latching on to a subject that is every bit as exciting to the lay reader as his famous conquest of all fourteen 8,000 metre-plus peaks.

Throughout 'My Quest for the Yeti', Messner uses his many conversations with hill people as a vehicle for describing the various legends, and layers this with written accounts from other explorers. Out of this jumble of apparently useless fairy stories, Messner has uncovered seemingly plausible evidence that the Yeti myth stems from a rare animal known in Tibet as the 'chemo'.

F

Ian Jackson reviews

'JOHNNY GINGER'S LAST RIDE' by TOM FREMANTLE

In 1829, Captain Charles Fremantle sailed to Western Australia and the port that was later named after him – Fremantle. 170-odd years later, his great, great, great nephew, Tom, left the family home in Swanbourne, UK, to follow in the Captain's footsteps and fulfil a childhood dream by reaching the Western Australian suburb of the same name, two miles from Fremantle – but by bicycle. From Swanbourne, sleepy English village famed for its Norman church, to Swanbourne, antipodean suburb famed for its sunbathers; 20,540 km, 16 months and 56 punctures.

While not offering any great insights into different cultures, the characters Fremantle meets along the way, the discovery of his own personality, and his stubborn desire to reach his goal no matter what the obstacles, make the book worthwhile. And the continual 'flashbacks' to how things might have been in the time of the writer's distant relative are certainly novel and work perfectly.

PAPER 2 Writing (2 hours)

PART 1

1 You have agreed to help a new restaurant which has just opened in your town with an English version of a publicity leaflet. You went to a meeting at the restaurant to discuss the leaflet, and made some notes. After the meeting you also received a letter, from the owner of the restaurant, with other requirements for the leaflet.

Read the notes and the letter below. Then using the information provided write the leaflet and note as instructed below.

Notes for leaflet – use these points

- fantastic new design and furniture ← really push this
- emphasise the town centre location
- separate room available for large groups
- exquisite food for all tastes
- children welcome (early evening)
- discounts and special offers ← give details
- polite, efficient waiters
  ↑

a number of fast food restaurants have started up in town recently. Their 'self-service' systems have proved unpopular with some customers.

owner (not at this meeting) is going to write as well. Let him know when his letter arrives – brief note only. Tell him a bit about the leaflet, and if I've managed everything OK.

It's very kind of you to help us out with the publicity leaflet. I am very sorry that I was unable to attend the meeting the other day, and to meet you in person, but I gather that you took lots of notes! Please bear in mind that I really do want you to emphasise the new décor and layout – we've spent so much money on getting it just right. Also, we've got to be careful re. the 'children welcome' message. No other restaurants in town seem to encourage family visits, so please mention the special deal for families eating together. But do stress that the offer applies only from 17.30 to 19.30, as we don't want to 'scare off' other customers! Finally, I think you will have to refer to our very limited car parking – we don't want customers complaining they weren't informed – but don't do it in a negative way. I hope you can manage all this!

Now write:

a) a **publicity leaflet** for the new restaurant (about 200 words)

b) a **note** to the owner as instructed in the notes (about 50 words).

You do not need to include addresses.

You should use your own words as far as possible.

PART 2

Choose **one** of the following writing tasks. Your answer should follow exactly the instructions given. Write approximately 250 words.

2 You notice this advertisement in an English language magazine that you read regularly:

> **Calling all readers! We are planning to make changes to our ever-popular review feature.**
>
> **DESERTED ISLAND**
>
> We've heard what the celebrities think!
> Now we want to ask you, our readers, to send in your contributions.
> You know the rules!
> You have to live alone on a deserted island for a year.
> You are allowed just one book: the book you could read 1,000 times and still enjoy, and one piece of music.
> Which book and piece of music would you take with you?
> Why are they so special for you?

Write your **article**.

3 You have seen an announcement in a general interest magazine for a competition entitled:

'Transport: The Way Forward'.

You should write about:

- how attitudes towards transport in towns have changed in recent years.
- further developments in the world of transport you would like to see in the future.
- some problems regarding transport which might be encountered this century.

Write your **competition entry**.

4 You have received this letter from an English friend:

> *Really looking forward to my week with you! Actually, it's going to be a working holiday for me. As you know, I do a bit of work for a photography magazine, and I'd like to use some of my trip to take some photographs of your region. I'm particularly interested in pictures which capture the way of life in your community, but I also need some pictures of beautiful views. By the way, the very best picture is to go on the front cover of the magazine.*

Write a **letter**, telling your friend about likely subjects and views for photographs.

5 Your company regularly uses a local hotel for its overseas guests and for important business meetings. You have become increasingly unhappy with some aspects of the hotel's service and facilities, and their response to your complaints. Write a report to the Managing Director of your company, outlining the problems you or your guests have had with the hotel.

Write your **report**.

PAPER 3 English in Use (1 hour 30 minutes)

PART 1

For questions **1–15**, read the article below and then decide which word best fits each space. Put the letter you choose for each question in the correct box on your answer sheet. The exercise begins with an example (**0**).

Example:

0	B	0

Master of Suspense

In 1926, the young film director, Alfred Hitchcock, made what is now (0) .... as his first masterpiece called *The Lodger*. It was the story of an innocent man wrongly (1) .... of murder and it established its director as a (2) .... talent. Although now acknowledged as the best British film of the era, film distributors at the (3) .... did not think it worthy of general release. For months it sat on the shelf while its director reflected on the thin line that (4) .... success and failure. That thin line was to haunt him throughout his sixty years of film-making.

In a (5) .... that began with hand-cranked cameras and silent movie stars and ended with his blockbuster thrillers of the 1950s and 1960s, Hitchcock tasted success and failure in (6) .... equal measure. His subject (7) .... courted controversy and his style alternately baffled and thrilled audiences and critics (8) .... .

Although he never received an Oscar, it is generally (9) .... that most Hitchcock films are true (10) .... of art. In retrospect, it is clear that his genius (11) .... from his natural understanding of the language of film and his ability to exploit the potential of the cinema to the (12) .... . For this reason, film theorists praised him and (13) .... him as an 'auteur', a term designed to (14) ....that his work was superior to the more run-of-the-mill products of Hollywood. As a result, Hitchcock's celluloid world of glamour, terror, thrills and fear continues to (15) .... under the scrutiny of academics, film historians and critics.

0	**A** received	[✓ **B**] regarded	**C** rewarded	**D** reserved
1	**A** alleged	**B** blamed	**C** condemned	**D** accused
2	**A** chief	**B** major	**C** senior	**D** main
3	**A** event	**B** time	**C** moment	**D** end
4	**A** divides	**B** decides	**C** disperses	**D** disguises
5	**A** position	**B** calling	**C** career	**D** profession
6	**A** slightly	**B** fairly	**C** faintly	**D** hardly
7	**A** matter	**B** element	**C** substance	**D** content
8	**A** apart	**B** alike	**C** aloud	**D** alone
9	**A** noticed	**B** respected	**C** recognised	**D** honoured
10	**A** labours	**B** objects	**C** works	**D** pieces
11	**A** stems	**B** rises	**C** draws	**D** shoots
12	**A** sum	**B** whole	**C** full	**D** total
13	**A** denounced	**B** described	**C** declared	**D** diagnosed
14	**A** suggest	**B** advise	**C** suppose	**D** advanced
15	**A** bring	**B** take	**C** come	**D** get

PART 2

For questions **16–30**, complete the following article by writing each missing word in the correct box on the answer sheet. **Use only one word for each space**. The exercise begins with an example (**0**).

Example: | 0 | *when* | 0

All That Jazz

You knew the song (**0**) .... the band started, but now they're obviously making (**16**) .... up as they go along. There seems to be no definite tune, and it sounds as (**17**) .... the drummer keeps missing the beat and the vocalist has forgotten the words. (**18**) .... all this, people are tapping their feet and breaking (**19**) .... spontaneous applause. Could it be (**20**) .... you have missed something? On (**21**) .... contrary – you've just discovered jazz music!

Jazz comes in various forms. It can be bright and confident, moody or even shy. Sometimes it is quite straightforward in its structure, at (**22**) .... extremely complex. The roots of jazz lie as much in Africa as they (**23**) .... in New Orleans or Chicago and you will (**24**) .... doubt also hear Latin American and other influences in the music. (**25**) .... so, all the various forms of jazz have features in common.

The first is rhythm, or the tempo at (**26**) .... a song is played, plus what is called 'swing'. This comes about as a result of the players' use of 'syncopation', or putting accents and emphasis in surprising places in the music. The excitement is heightened further by another trait of jazz – improvisation. Skilled players invent (**27**) .... least half the music spontaneously. A recipe for disaster, you (**28**) .... think. But because the players share ideas, listen to (**29**) .... the other members of the band are doing and base their improvisations (**30**) .... the structure of the underlying song, the result is coherent. The overall effect is magical, making the music incredibly exciting and unpredictable.

PART 3

In most lines of the following text, there is one unnecessary word. It is either grammatically incorrect or does not fit in with the sense of the text. For each numbered line **31–46**, find the unnecessary word and then write it in the box on your answer sheet. **Some lines are correct**. Indicate these with a tick (✔). The exercise begins with two examples (**0**) and (**00**).

Examples:

0	✔	0 ☐ ■
00	*be*	0 ☐ ■

The 'Credit Card School'

0 .... Enforcing rules is a problem in many educational institutions,
00 .... as students often perceive them as be dull and negative in tone.
31 .... One school claims to have it a solution, however. Primary school
32 .... pupils at the village of Steeple Morden are been given credit-card
33 .... sized copies of the school's new code of behaviour. They are
34 .... encouraged to carry with them at all times. Pupils have to follow
35 .... nine basic rules ranging from 'Don't run in the corridor' to 'Work
36 .... hard'. They cover essential social skills which there need to be
37 .... learnt at an early age, but they also enable to the school to point
38 .... to something if the children do something is wrong. The rules
39 .... were agreed in consultation with the children, who therefore
40 .... understand exactly what they mean. The idea which appeals to
41 .... the children, who love the responsibility of keeping the cards
42 .... and see that the whole idea as very grown-up and business-like.
43 .... Parents are encouraged to get so involved in talking to their
44 .... children about the rules, and for why they are needed.
45 .... The system seems likely to take off and be adopted by other
46 .... schools as a more friendly or way of presenting school rules.

PART 4

For questions **47–61**, read the two texts below. Use the words in the box to the right of the texts to form **one** word that fits in the same numbered space in the text. Write the new word in the correct box on the answer sheet. The exercise begins with an example (**0**).

Example: | 0 | *artist* | 0 ☐ ▬ |

ADVERTISING FEATURE

New Print Medium

Joe Dowden, the well-known watercolour (**0**) .... , is a very talented painter with an instantly (**47**) .... style. He is also a brilliant technician with a specialist (**48**) .... of paints and surfaces. Joe is a regular (**49**) .... to art magazines and is the author of several (**50**) .... books. He is known for his forthright views on art and his independent evaluation of art materials and products. When Dia-Nelsen Ltd recently offered to print several of Dowden's watercolours using a standard computer inkjet printer, the artist quickly took up the offer, but remained (**51**) .... about the likely results. After all, many false claims are made about colour copying techniques and how they can reproduce artwork (**52**) .... As it turned out, however, he was completely stunned by the depth, (**53**) .... and accuracy of the prints that were produced.

(**0**) ART
(**47**) RECOGNISE
(**48**) KNOW
(**49**) CONTRIBUTE
(**50**) SUCCEED
(**51**) SCEPTIC
(**52**) FAITH
(**53**) CLEAR

MAGAZINE ARTICLE

Avene Thermal Spring Water

Nature's marvels often go (**54**) .... , but one that has been appreciated throughout history is thermal water. During its long underground journey, it is believed to draw healing power from the earth. Among these amazing waters, the spring water from Avene in France particularly fascinates (**55**) .... , who agree that it is rich in (**56**) .... properties. Legend attributes seemingly (**57**) .... cures to the water and the first Avene thermal spa for the (**58**) .... of skin complaints was built in 1743, and it was not long before its reputation spread. At the (**59**) .... of its fame, in 1871, barrels of the water were sent to Chicago to treat the victims of a (**60**) .... fire. The spa was gradually forgotten, however, over subsequent years until it was (**61**) .... in 1975, when a new spa for taking the waters was built.

(**54**) RECOGNISE
(**55**) SCIENCE
(**56**) BENEFIT
(**57**) MIRACLE
(**58**) TREAT
(**59**) HIGH
(**60**) DISASTER
(**61**) DISCOVER

PART 5

For questions **62–74**, read the note to a colleague and use the information to complete the numbered gaps in the more formal leaflet. Then write the new words in the correct spaces on your answer sheet. **Use no more than two words for each gap**. The words you need do not occur in the informal note. The exercise begins with an example (**0**).

Example: | **0** | *performance* | **0** |

NOTE TO A COLLEAGUE

John

Can you help me with that leaflet you promised to write, about our computer training programme for employees? Remember, these people are sent to us by their companies, so the programme is really important for them. Remind them that there are no marks for how well they do, but if we think their work simply isn't good enough, it's possible that their company will make them do the course again. When they've finished the course, they get a certificate to say they were present – but only if they went to 80% of the sessions. By they way, if they missed some days because of illness, that doesn't count as being absent. Also tell them that they can say which project they'd rather do in the second week. We'll do our best to make sure everyone gets their first choice, but we don't make any promises. And point out that the rules allow us to change the project options if we really have to.

Sue

LEAFLET

D–TEC COMPUTER TRAINING

1.1 Course for Employees

Please note that for this course your (**0**) .... is not formally (**62**) .... , so you are not therefore given marks of any kind. However, if your work is considered to be well (**63**) .... standard by your course tutors, you (**64**) .... required by your employers to (**65**) .... the course. On successful (**66**) .... of the course, a certificate will (**67**) .... However, only those participants (**68**) .... 80% of the sessions are eligible to receive one. For the purposes of this calculation, certified illness does not (**69**) .... 'absence'. Participants are invited to state (**70**) .... regarding the optional projects in week two. Every (**71**) .... will be made to place people the courses they opt for, but D–Tec cannot (**72**) .... this. Furthermore, we reserve (**73**) .... to amend the options should we regard it as (**74**) .... to do so.

PART 6

For questions **75–80**, read the following text and then choose from the list **A–I** given below the best phrase to fill each of the spaces. **Indicate your answer on the separate answer sheet**. Each correct phrase may only be used once. **Some of the suggested answers do not fit at all**.

THE NIGHT WORKER

There's no chance of Valerie Cook falling asleep on the job, for she is supervisor to a team of overnight word-processor operators with an international law firm in London. Her shift starts at 11 p.m. and finishes at 8 a.m. Then it's time to put on the dark glasses and go home in time to get the children to school.

The company set up the overnight unit 15 years ago to produce legal documents more rapidly, **(75)** .... . Valerie expects her team to have excellent typing skills, be flexible **(76)** .... . As she explains 'At night you're on your own. You can't just pick up the phone, say "help" **(77)** .... .' Valerie's staff work with complex legal documents which they have to decipher, transcribe, print **(78)** .... , when the proofreaders come in to check them. Working to such deadlines is hard, especially when the body's natural rhythms have been disturbed. Adapting to night work is difficult **(79)** .... .

The other downside, she says, is day colleagues who are sometimes completely ignorant of the night service's existence. Valerie says this can be frustrating, 'but the company is doing its best to include us in department events **(80)** .... '.

A and can take up to six months
B and earn more money for fewer hours
C and make us feel a part of the unit
D and now runs a 24-hour operation, seven days a week
E and is well-suited to working unsociable hours
F and liaise with other organisations which operate a night service
G and take pride in what can be a difficult job
H and deliver by 6 a.m. the next morning
I and expect your problems to be solved

PAPER 4 **Listening** (approx. 45 minutes)

PART 1

You will hear part of an announcement about an airline company. For questions **1–9**, complete the sentences.

You will hear the recording twice.

Privilair: Aircraft Charter Company

When an aircraft is chartered, the client gets use of the plane, [1] and inflight services.

Before the trip, the company's [2] discusses the client's particular needs.

Privilair sees [3] as its main selling point.

As well as celebrities, Privilair's passengers have included members of governments and [4]

Privilair planes have plenty of [5] in both first and business class seats.

An internationally-known [6] once worked on board a Privilair flight.

Privilair's new first-class aircraft holds up to [7] passengers.

The two new aircraft have areas where passengers can use [8]

Privilair flights have visited all the main [9] in Europe.

PART 2

You will hear part of a lecture about a nineteenth century explorer. For questions **10–18**, complete the notes.

Listen carefully as you will hear the recording ONCE only.

Edward Bransfield

His discovery

- Year it was made: 10
- His place of birth: 11
- Who told him about Antarctica: 12
- His job on board ship: 13
- What he discovered first: 14
- Country that was attracting more interest in London: 15

Recent developments

- Campaign led by 16
- 17 named after him
- 18 produced to recognise his achievements

PART 3

You will hear part of a radio programme about the arts. For questions **19–25**, choose the best answer **A**, **B**, **C** or **D**.

You will hear the recording twice.

19 Tonight's programme will focus on

- **A** training priorities in broadcasting companies.
- **B** employment opportunities in London colleges.
- **C** career prospects for existing media employees.
- **D** courses for those hoping to work in the media.

20 What is the main aim of the organisation called Cinemax?

- **A** organising a local film festival
- **B** getting young people interested in cinema
- **C** providing courses in media studies
- **D** recruiting scriptwriters for the film industry

21 Why did Nigel go in for scriptwriting?

- **A** It was the only thing available.
- **B** He already had some practical experience.
- **C** It had long been his ambition.
- **D** He'd already been working on some ideas.

22 Nigel says that the film script he has written is designed to

- **A** appeal to young people.
- **B** draw attention to local issues.
- **C** be suitable for television adaptation.
- **D** fit in with other group members' work.

23 How does Nigel feel about the input from the consultant?

- **A** He feels that she was over-critical.
- **B** He is glad she rewrote some sections.
- **C** He is keen to acknowledge her contribution.
- **D** He is pleased that he ignored her advice.

24 Nigel explains that consultants were brought in because

- **A** they may provide funds for future projects.
- **B** the organisers had invested heavily in the project.
- **C** they provided some expensive equipment.
- **D** the team members were lacking in confidence.

25 Looking to the future, Nigel says he is

- **A** keen to become a full-time scriptwriter.
- **B** aware of the need to remain flexible.
- **C** less enthusiastic about working in film-making.
- **D** hoping to do some further work on his first script.

PART 4

You will hear **five** short extracts in which various people are talking about their work.

You will hear the recording twice. While you listen, you must complete both tasks.

TASK ONE

For questions **26–30**, match the extracts as you hear them with the field the speaker works in, listed **A–H**.

A agriculture

B e-commerce

C education

D fashion

E fine art

F law

G medicine

H security

☐ 26
☐ 27
☐ 28
☐ 29
☐ 30

TASK TWO

For questions **31–35**, match the extracts as you hear them with what each person is doing when they speak, listed **A–H**.

A complaining about the attitude of others

B describing how problems can be avoided

C emphasising the thoroughness of a process

D explaining how a selection is arrived at

E explaining how an idea developed

F justifying an important change of direction

G outlining a range of responsibilities

H regretting the rigidity of a system

☐ 31
☐ 32
☐ 33
☐ 34
☐ 35

PAPER 5

Speaking (15 minutes)

PART 1 (3 minutes)

The examiner will ask you a few questions about yourself and then ask you to talk to your partner. For example, the examiner may ask you to find out about each other's:

- area of work or study
- experience of studying English
- aims and ambitions for the future.

PART 2 (4 minutes)

Journeys (Describe, speculate and hypothesise)

Turn to pictures 1–2 on page 154 which show people who are travelling.

Candidate A, compare and contrast your pictures, saying what sort of journey you think the people are going on and how they feel about it.

Turn to pictures 1–2 on page 155 which also show people who are travelling.

Candidate B, compare and contrast your pictures, saying what sort of journey you think the people are going on and how they feel about it.

Candidates A and B, now look at all the pictures again and decide which person is going to have the most memorable journey.

PART 3 (4 minutes)

Look at the pictures on page 156. You have been asked to give a short talk about the role of television in modern society. Decide which aspects of television will be interesting to talk about and choose the three main points you want to make in your talk.

PART 4 (4 minutes)

Answer these questions:

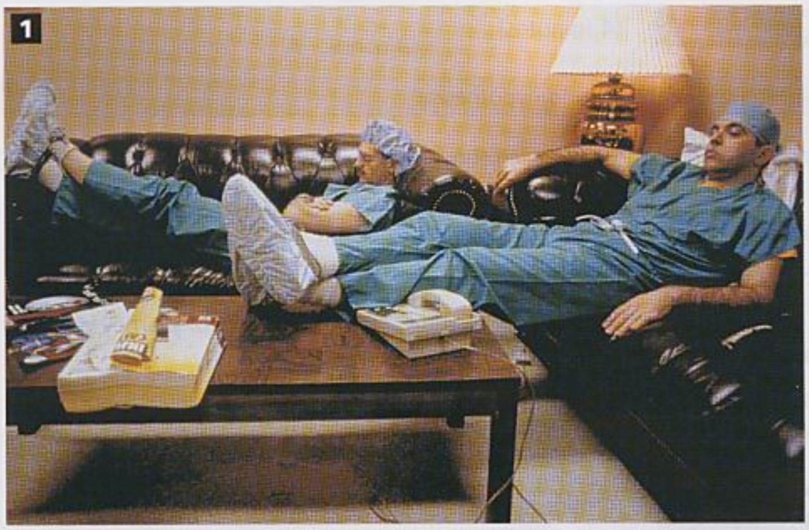
Do you think people watch too much television nowadays?
In what ways do you think television could be improved?
How do you think television will change in the future?
Do you think television is a threat to national cultures?
Would you like to work in television? Why (not)?

Visuals for Paper 5

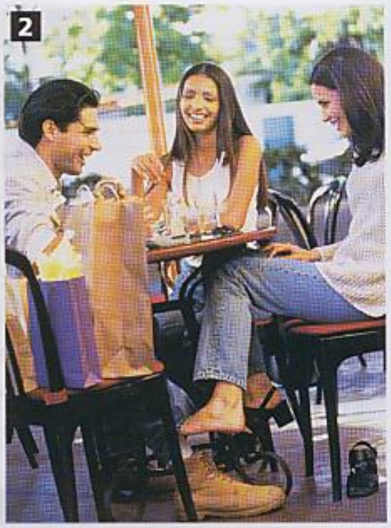
TEST 1, PART 2

Candidate A

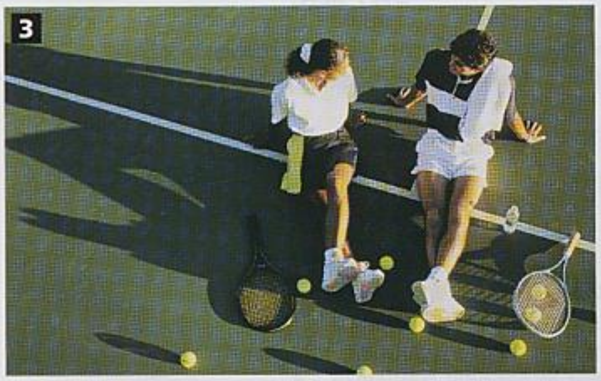
1



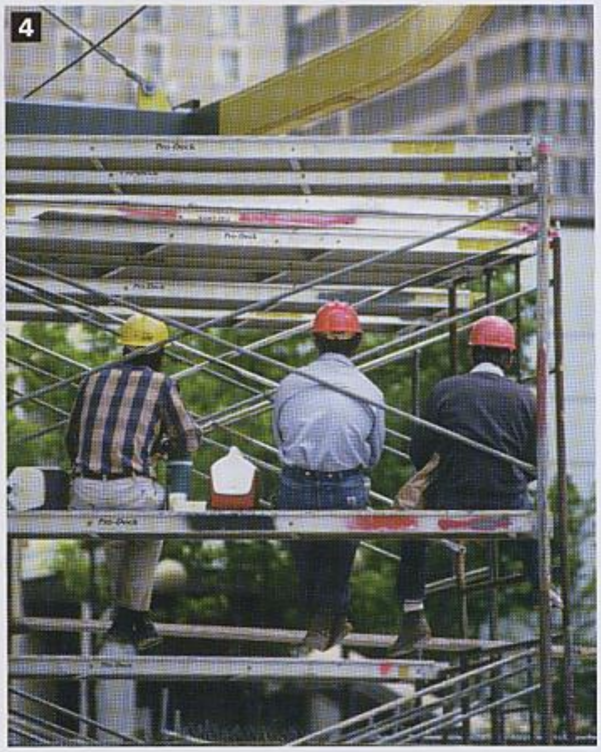
2



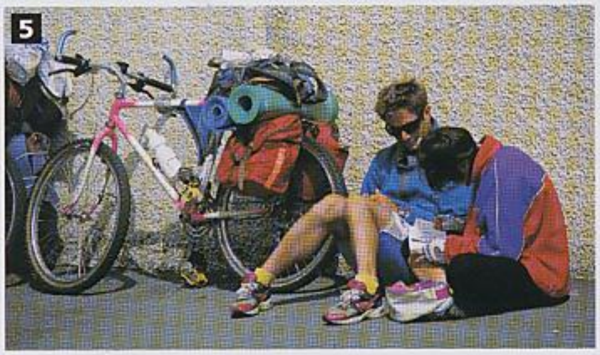
3



4



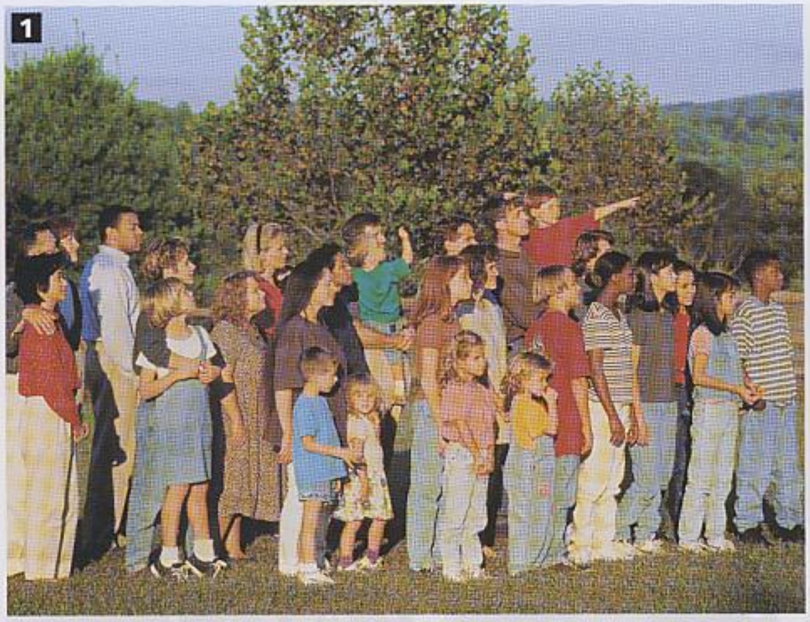
5



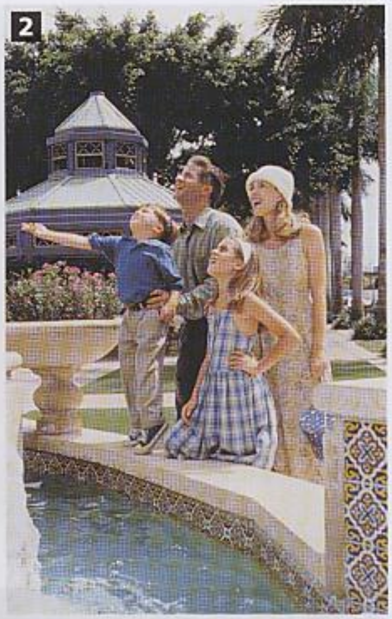
TEST 1, PART 2

Candidate B

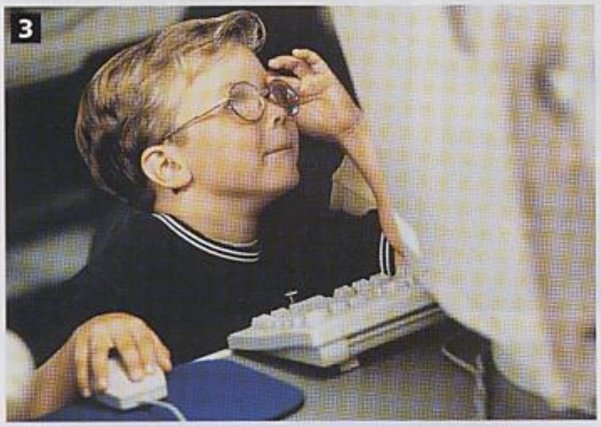
1



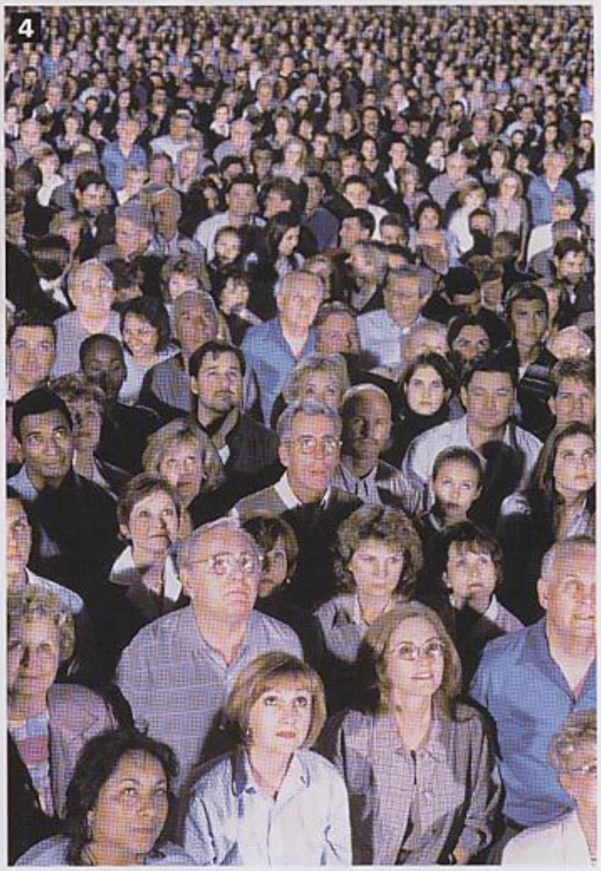
2



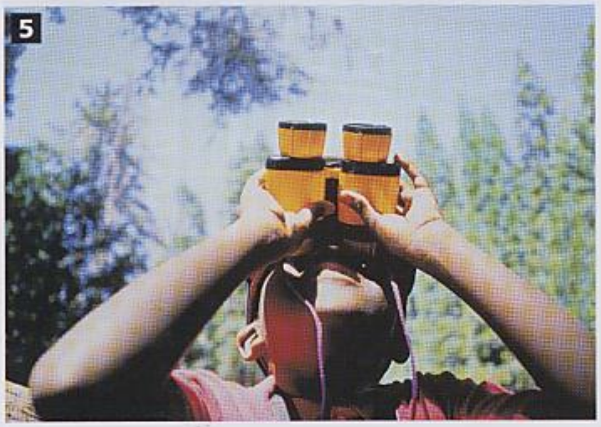
3



4

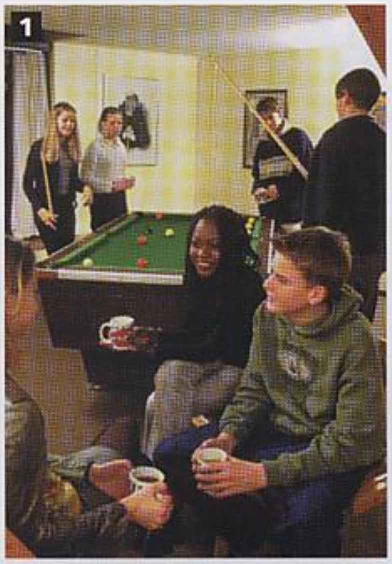


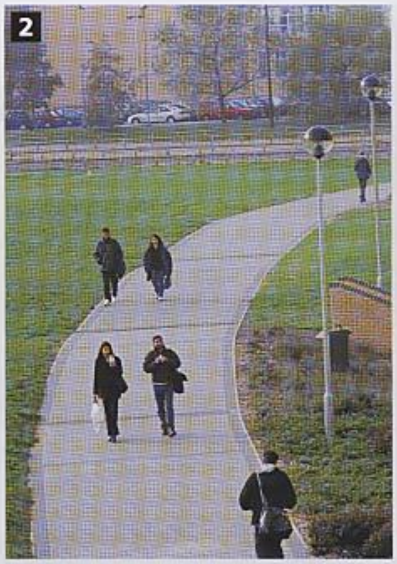
5

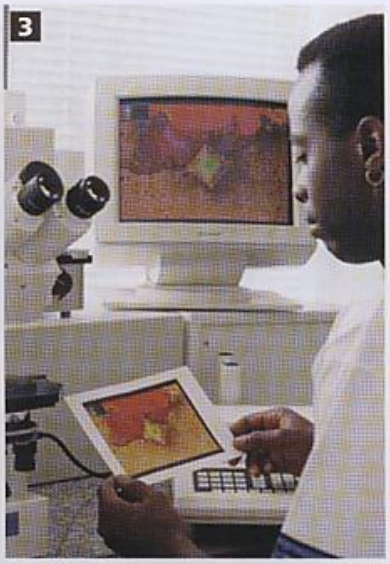


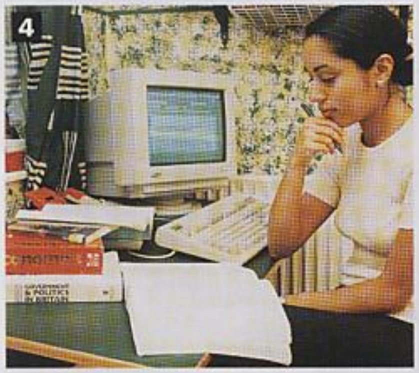
TEST 1, PART 3

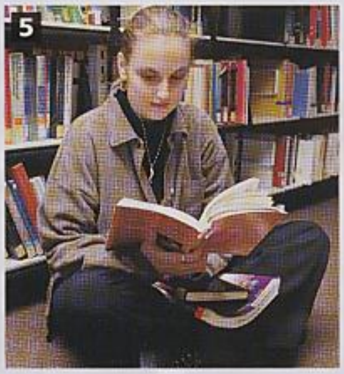
Candidates A and B

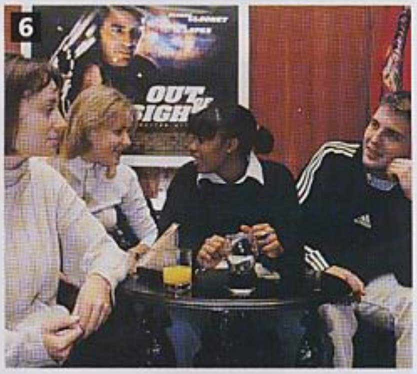
1


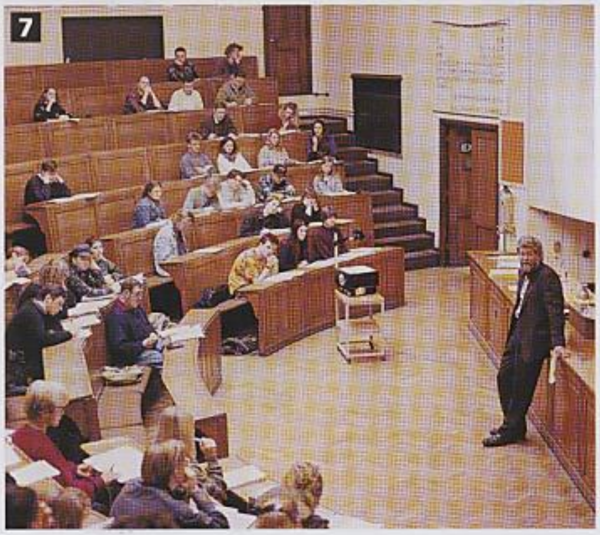
2


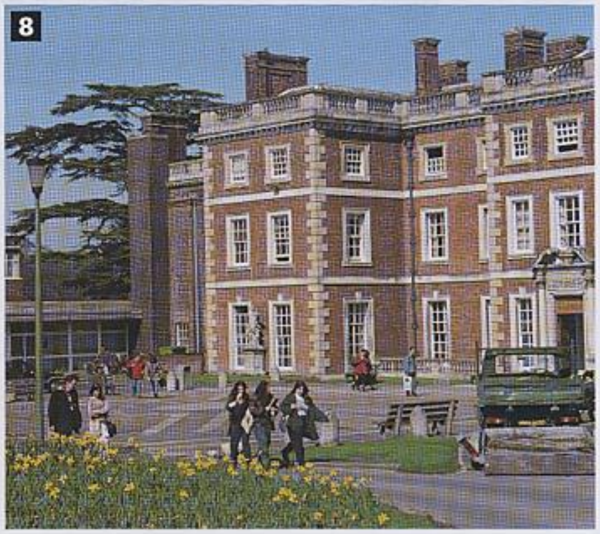
3


4

GOVERNMENT & POLITICS IN BRITAIN

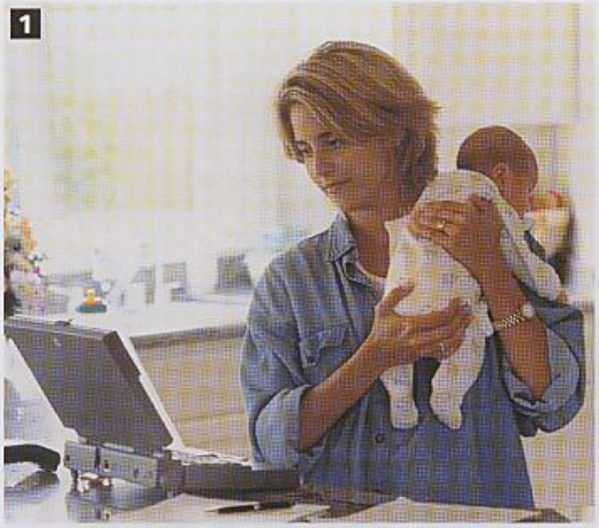
5


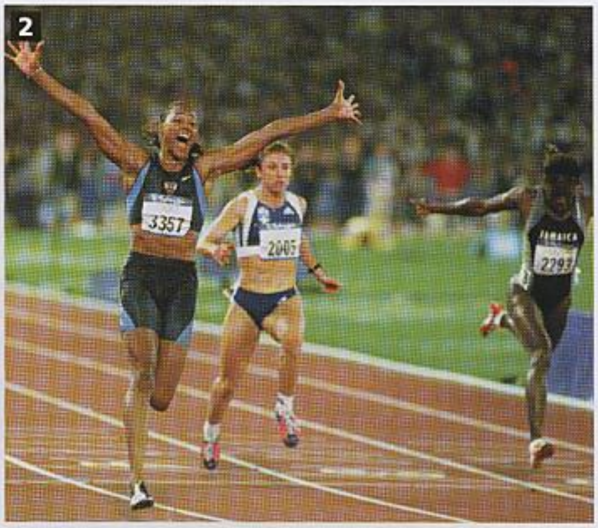
6

OUT OF SIGHT

7


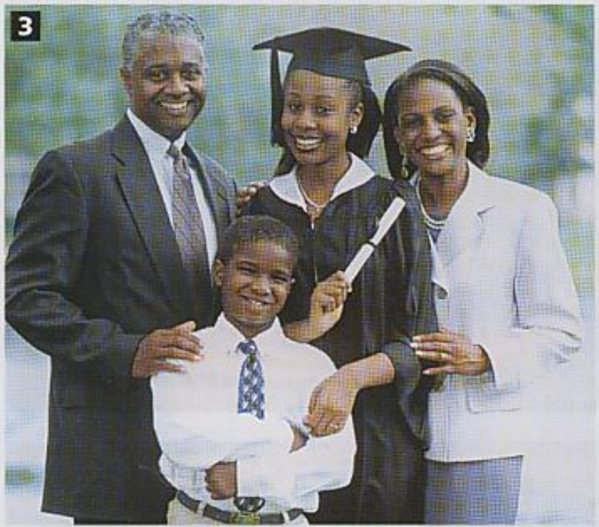
8


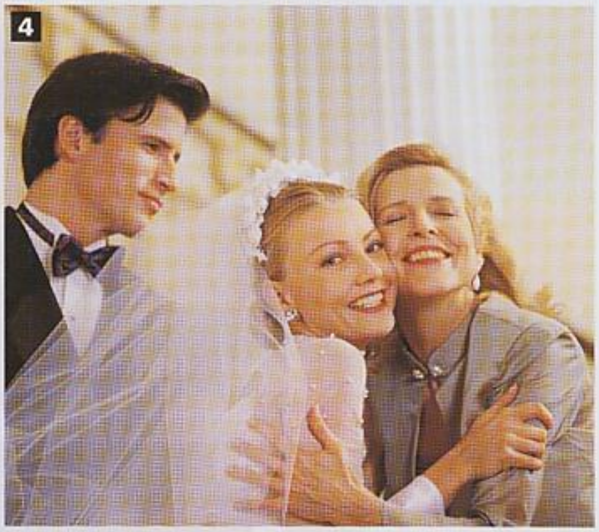
Candidate A

1


2

3357
2085
JAMAICA
2293

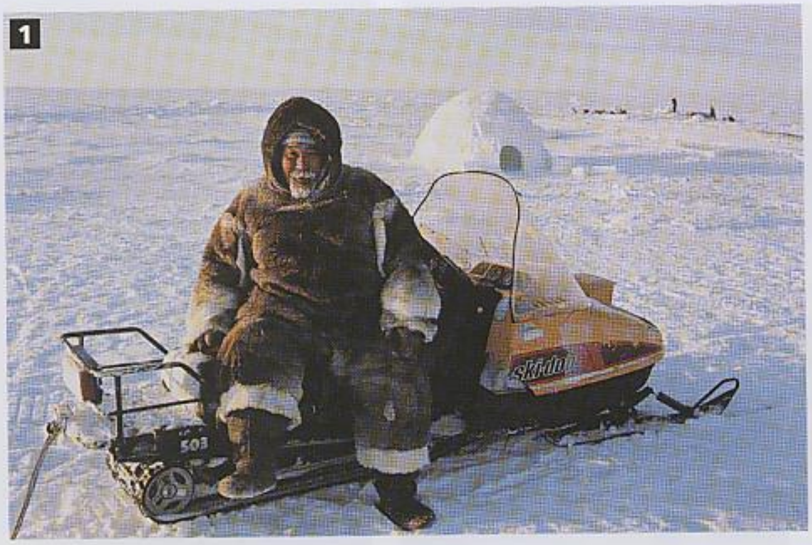
Candidate B

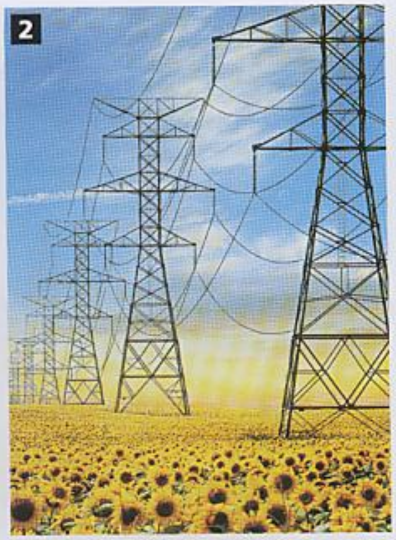
3


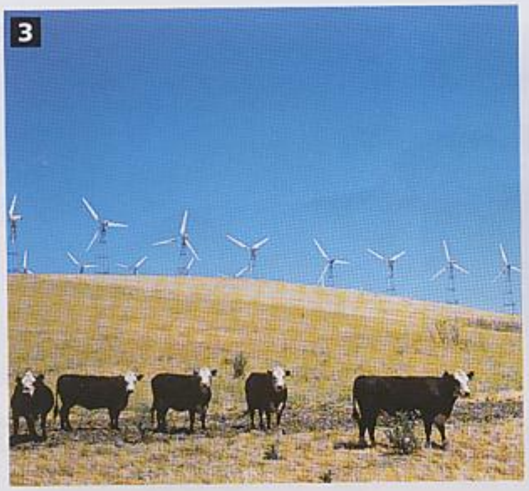
4


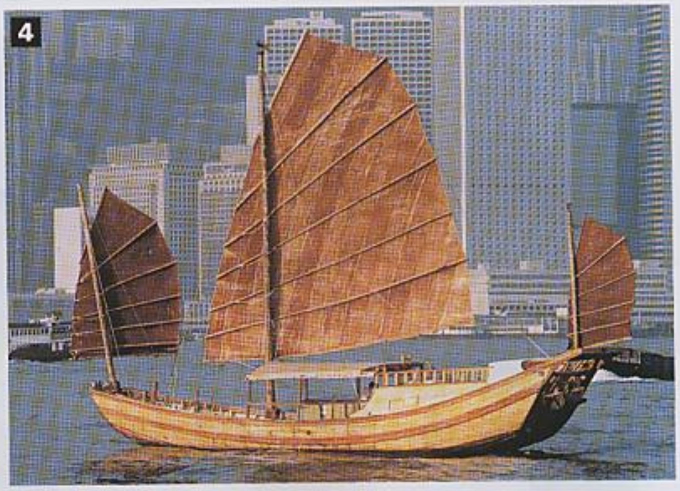
TEST 2, PART 3

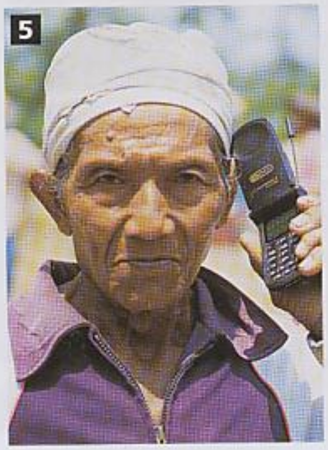
Candidates A and B

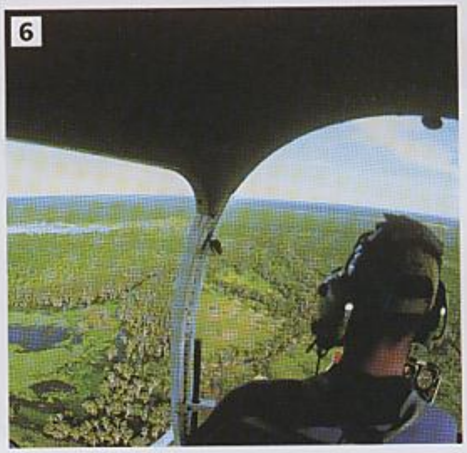
1


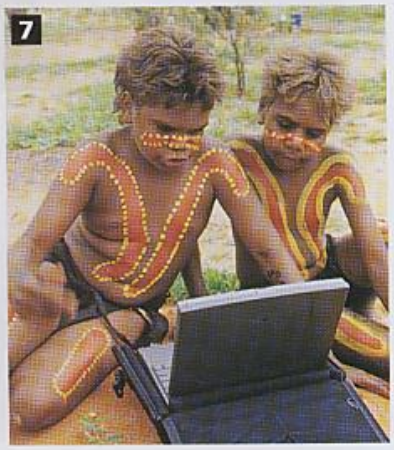
2


3


4


5


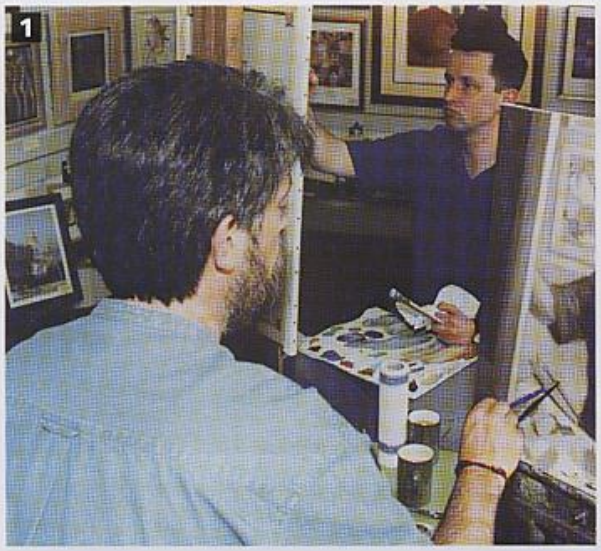
6


7


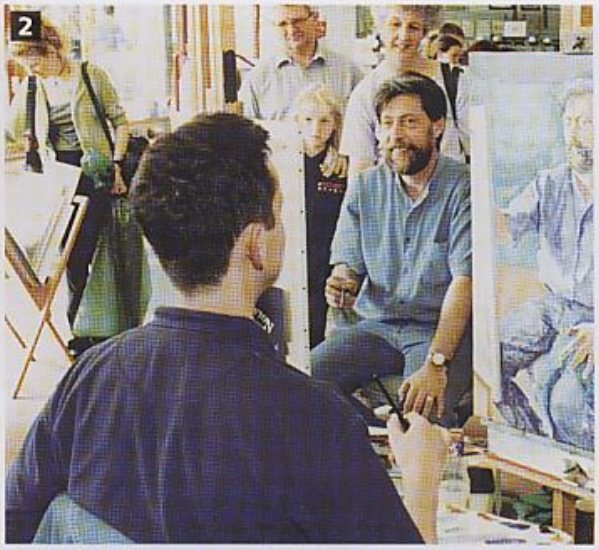
TEST 3, PART 2

Candidate A

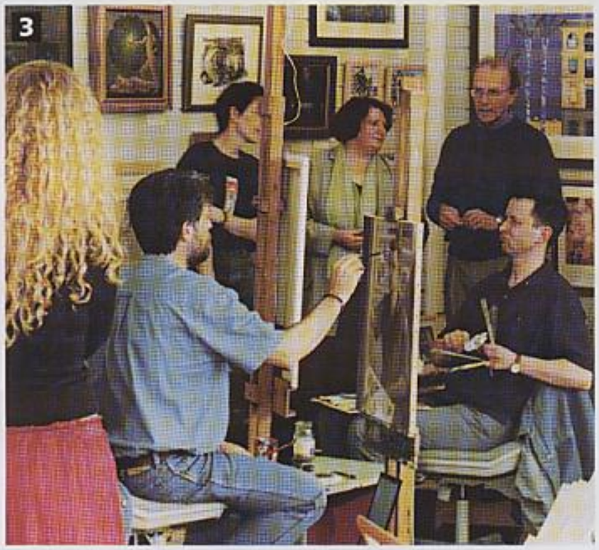
1



2

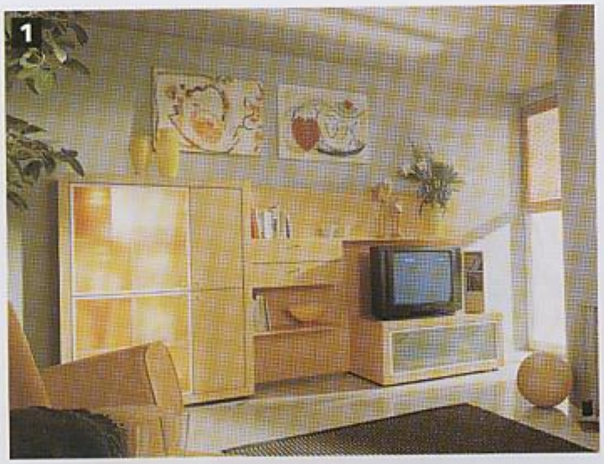


3

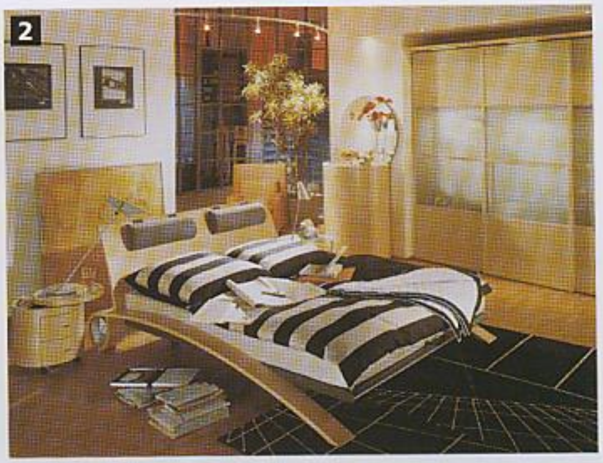


Candidate B

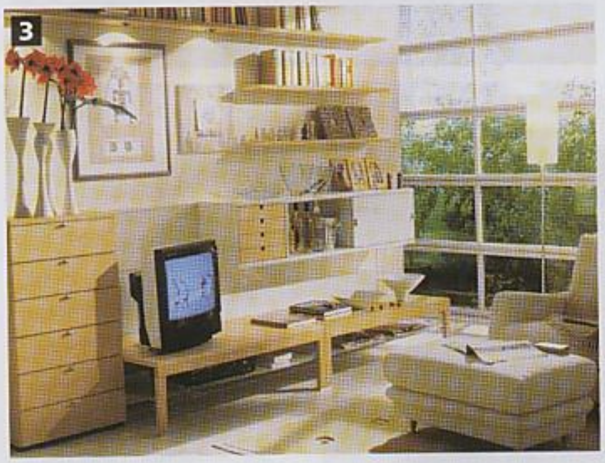
1



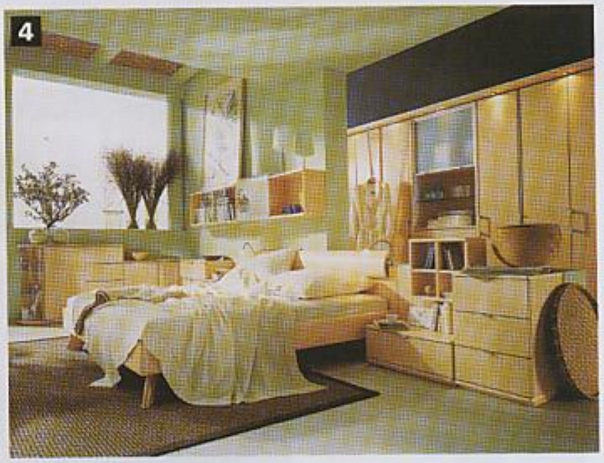
2



3



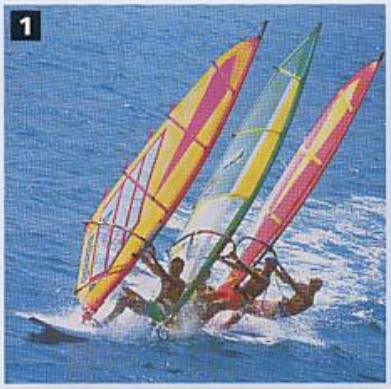
4



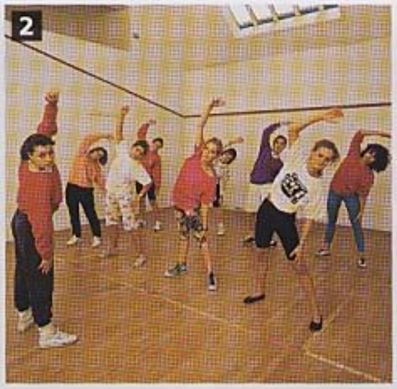
TEST 3, PART 3

Candidates A and B

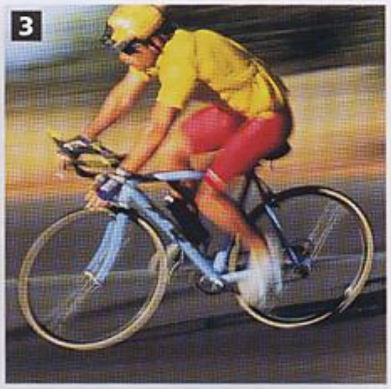
1



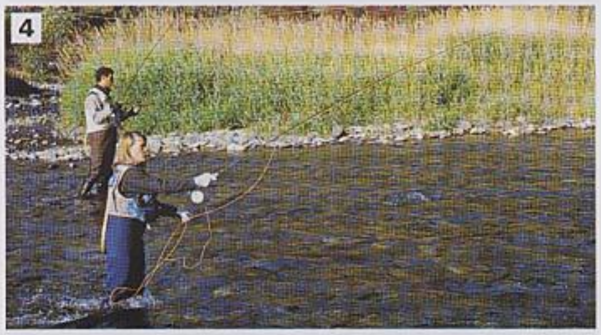
2



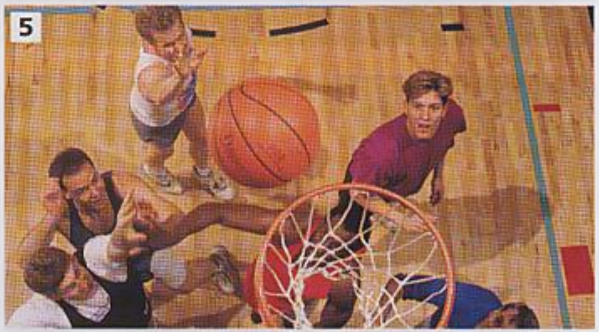
3



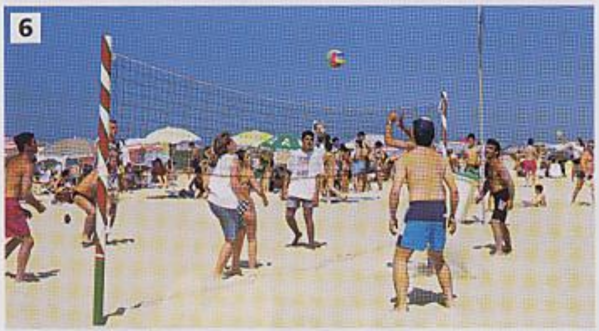
4



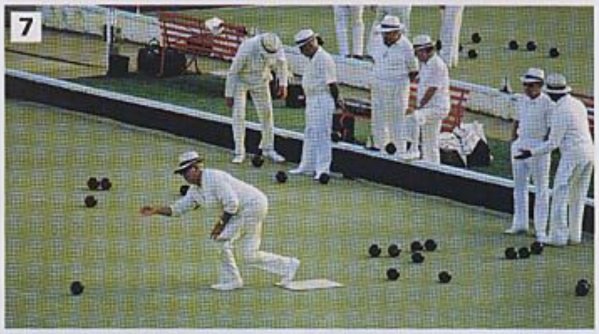
5



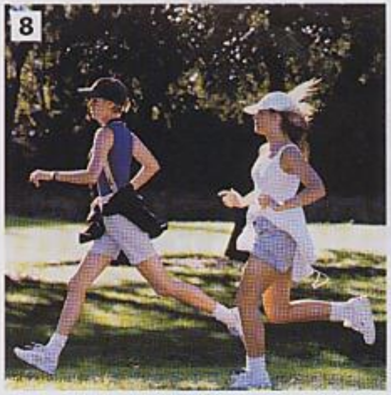
6



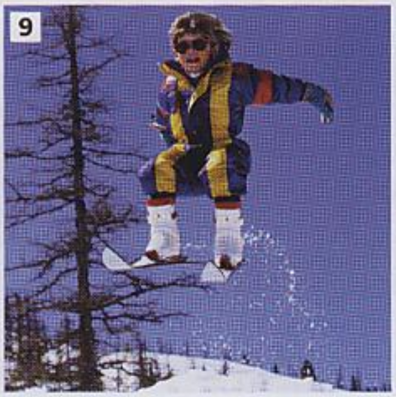
7



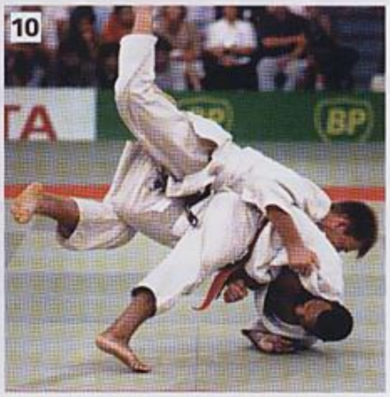
8



9



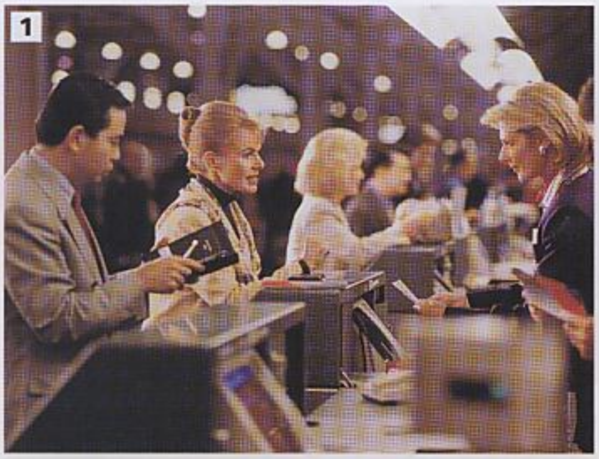
10



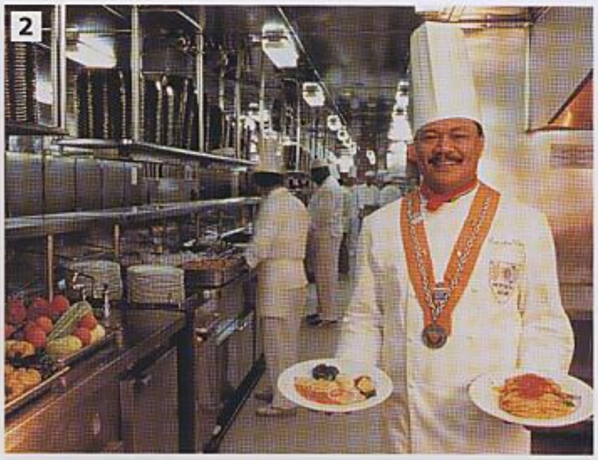
TEST 4, PART 2

Candidate A

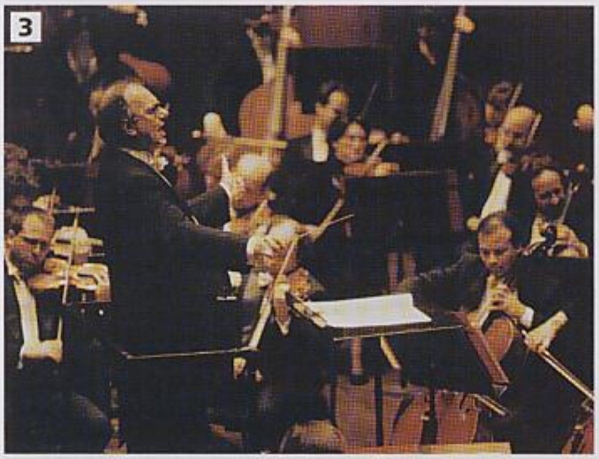
1



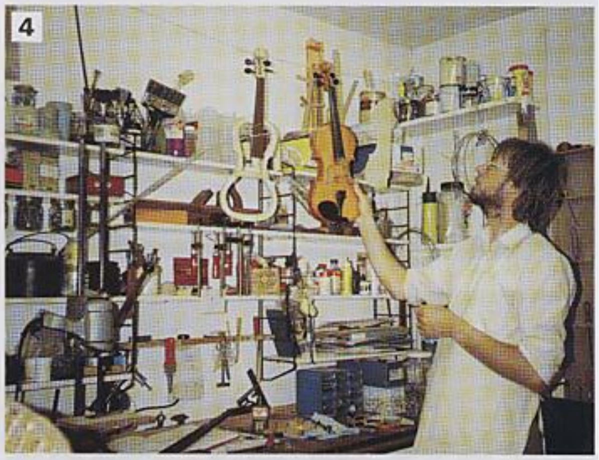
2



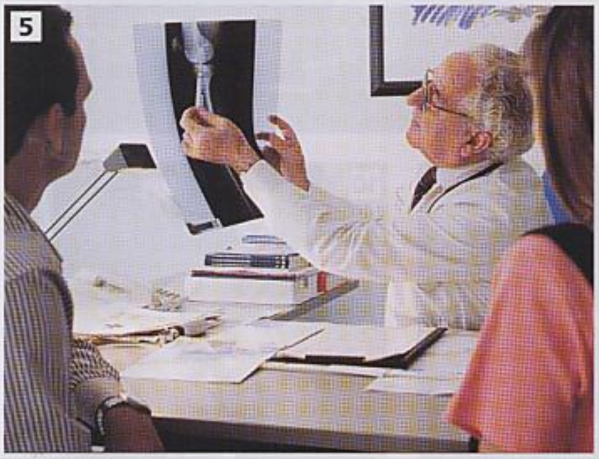
3



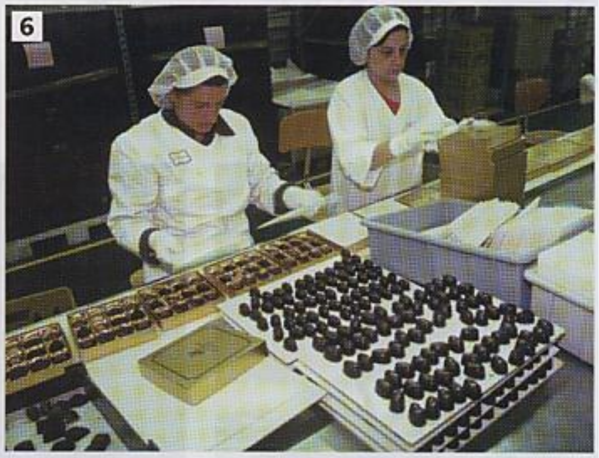
4



5

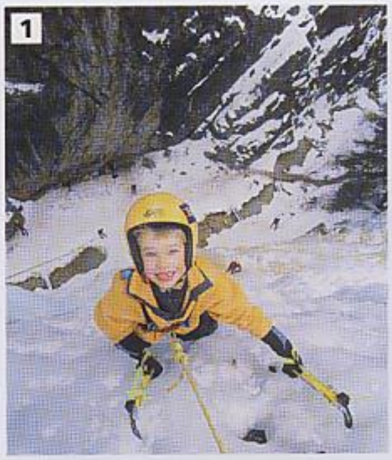


6

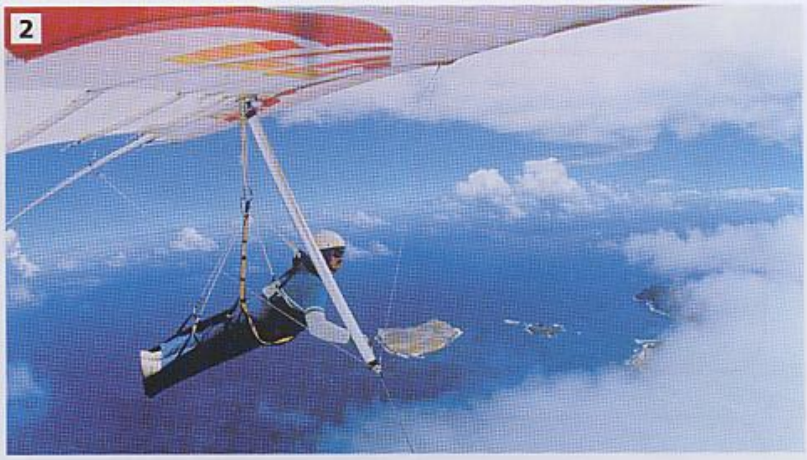


Candidate B

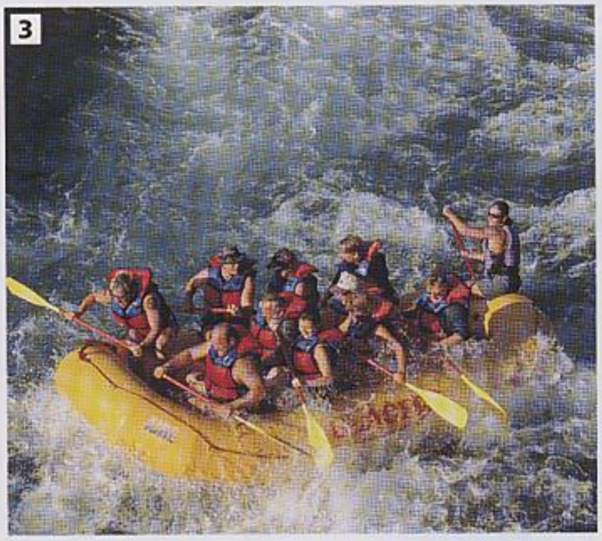
1



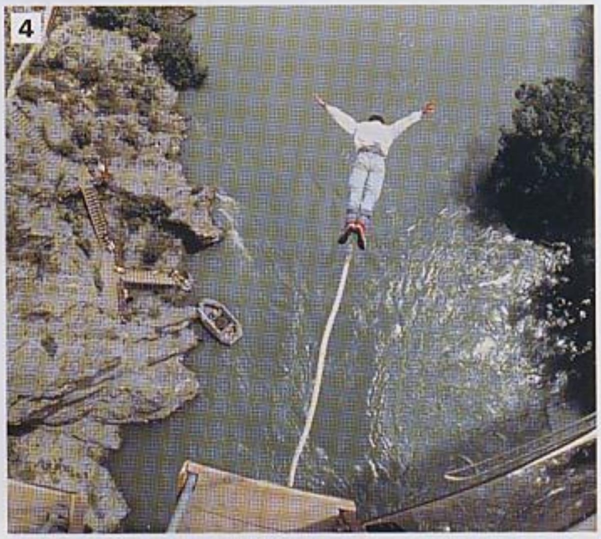
2



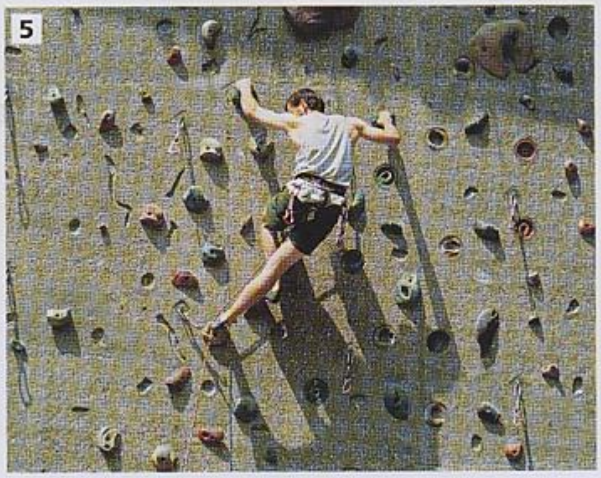
3



4

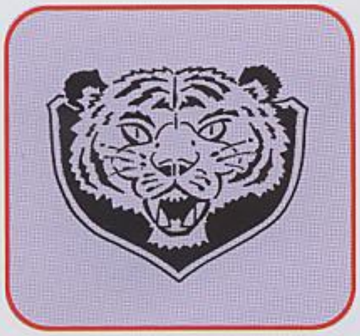


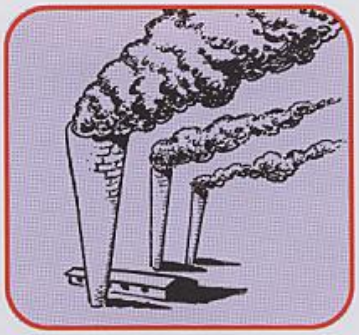
5

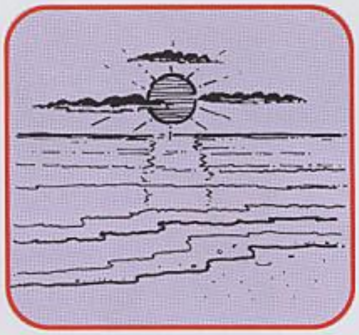


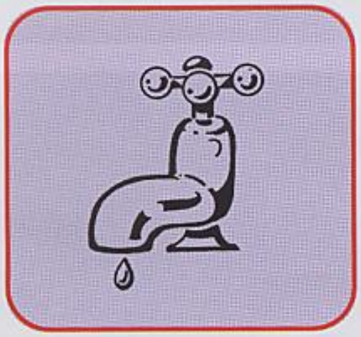
TEST 4, PART 3

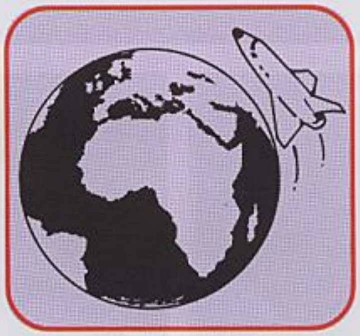
Candidates A and B

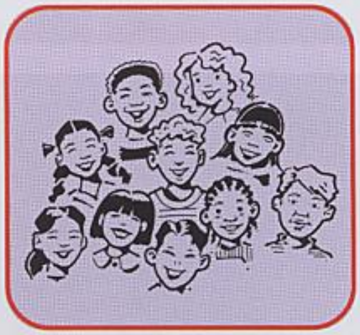


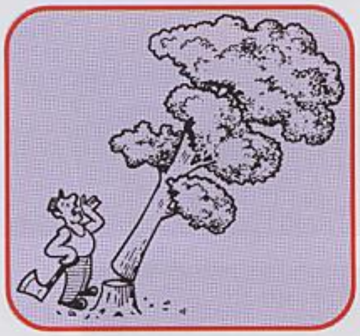


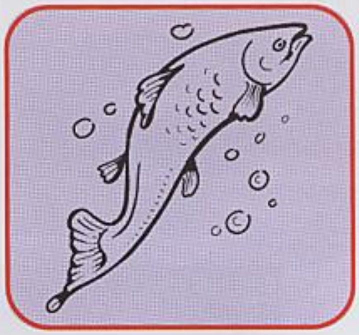


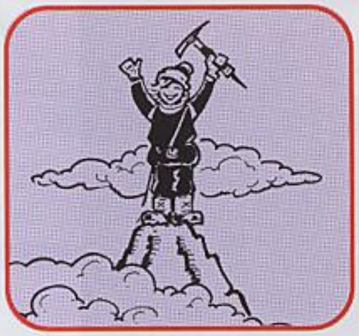


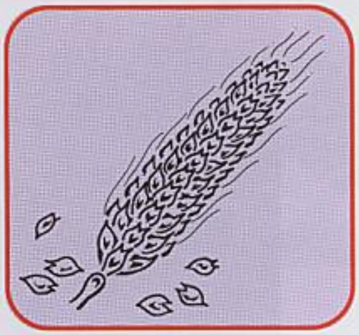






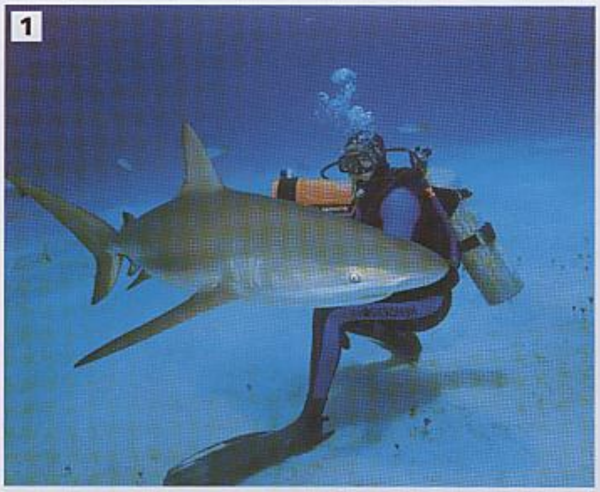


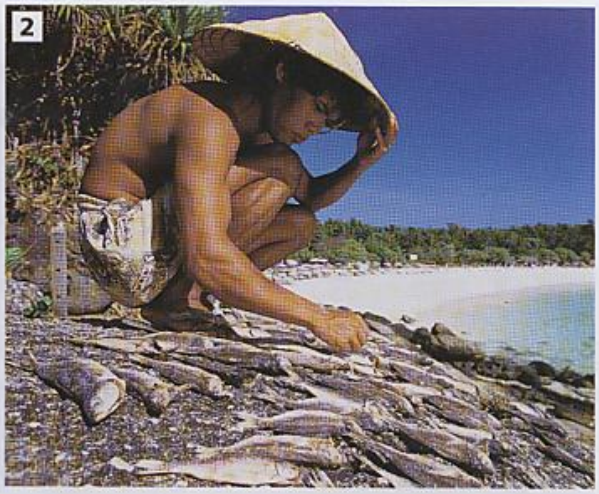


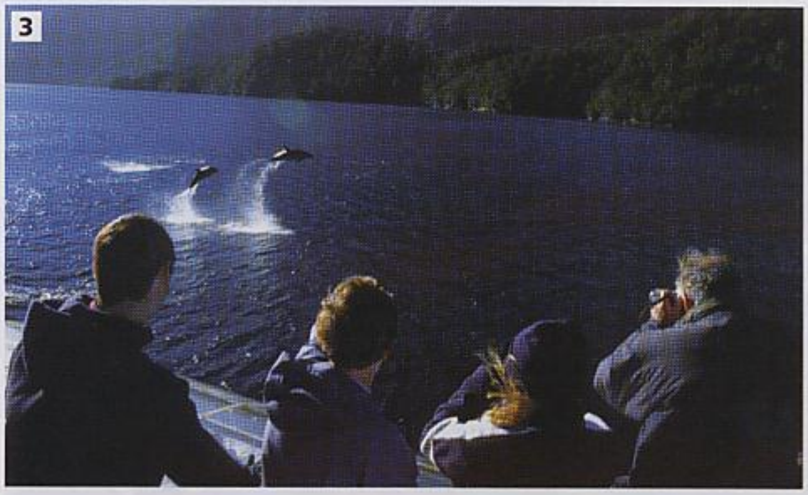


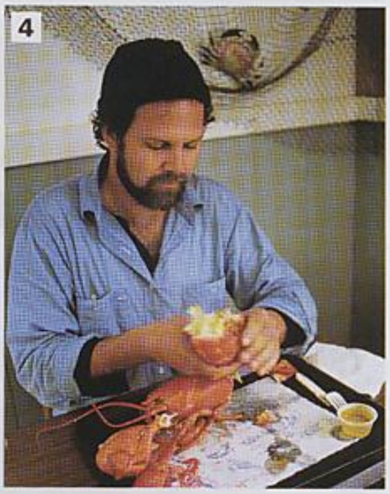
TEST 5, PART 2

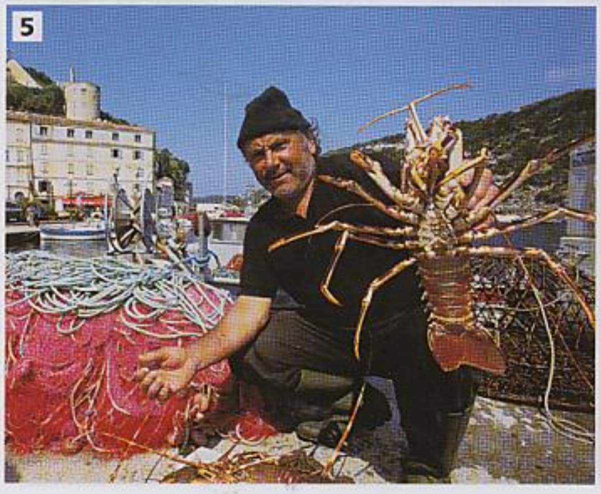
Candidate A

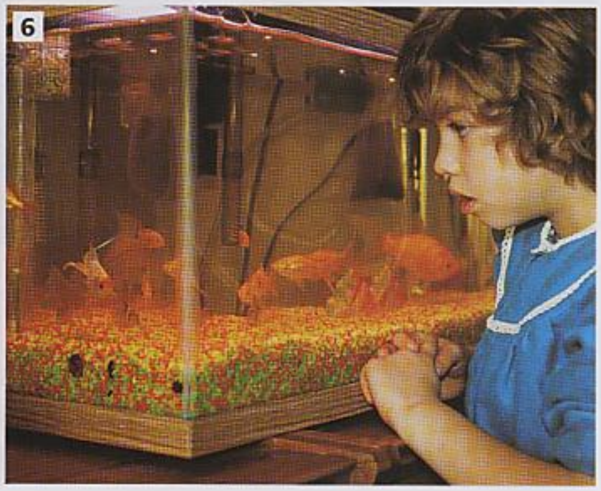
1


2


3


4


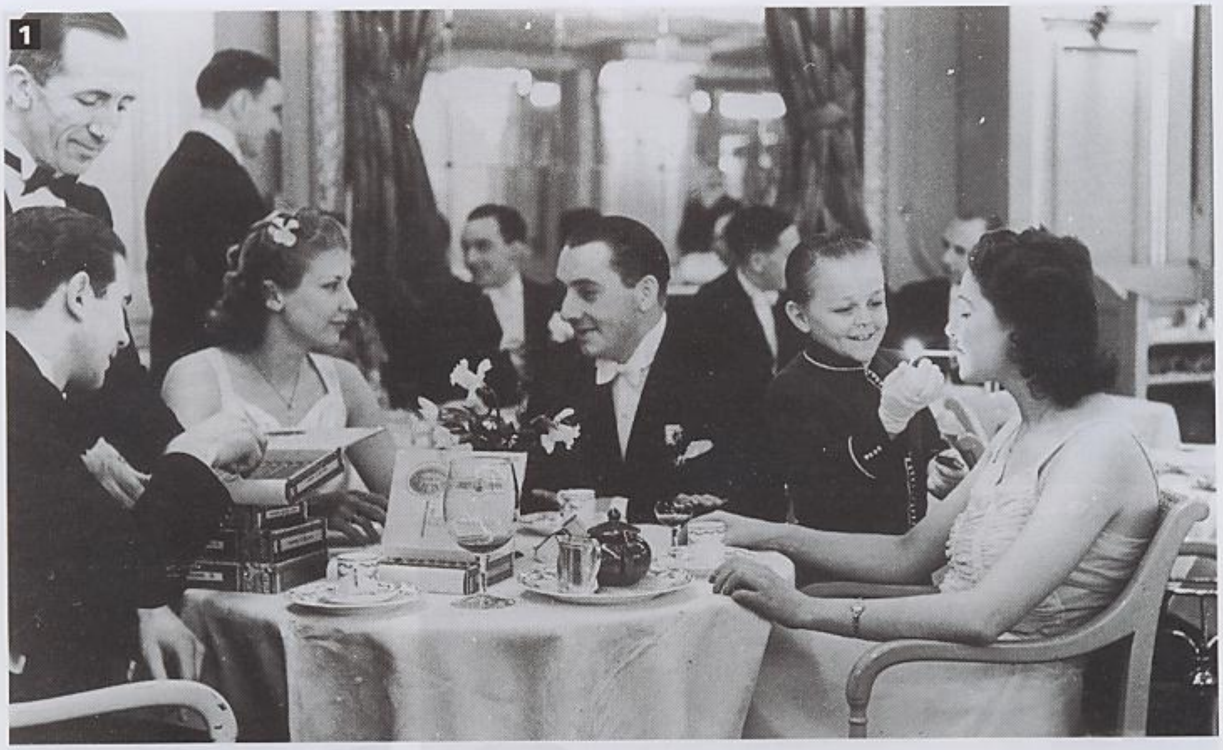
5


6


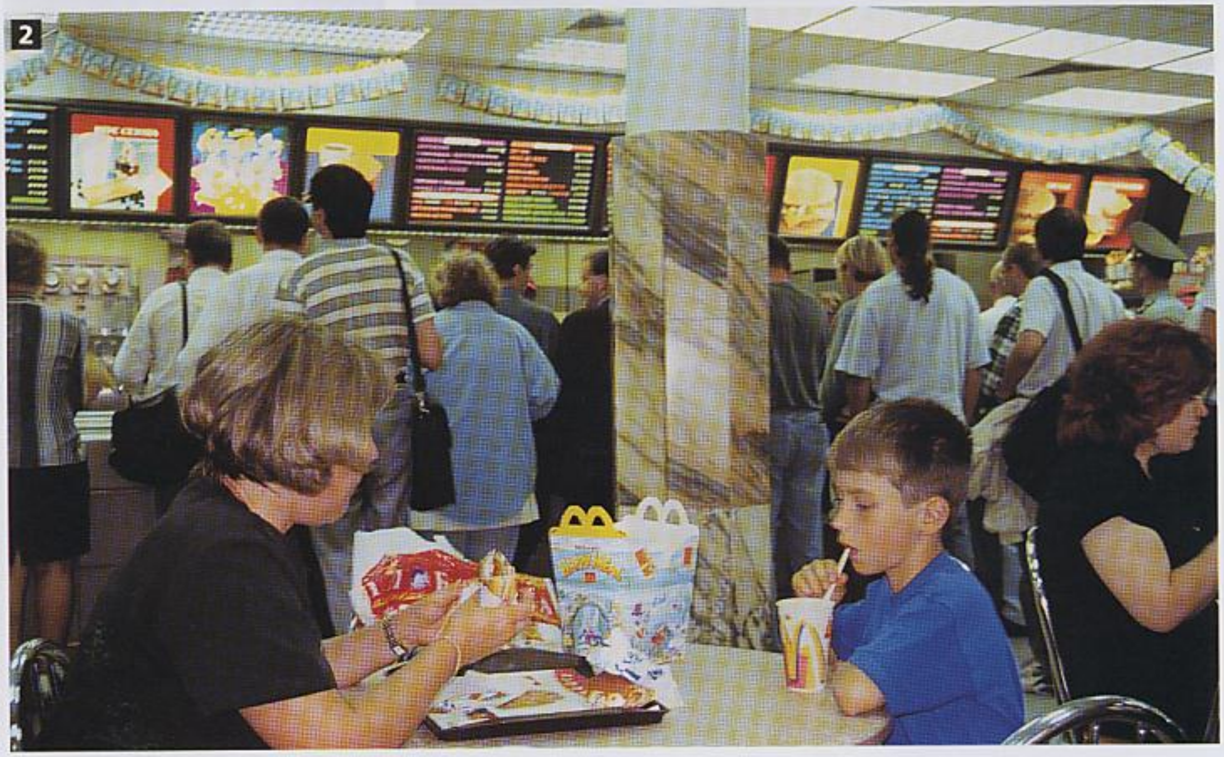
TEST 5, PART 2

Candidate B

1



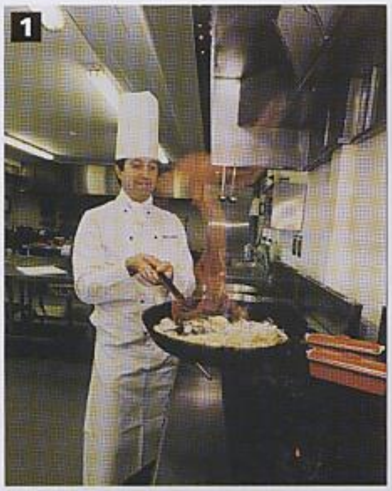
2



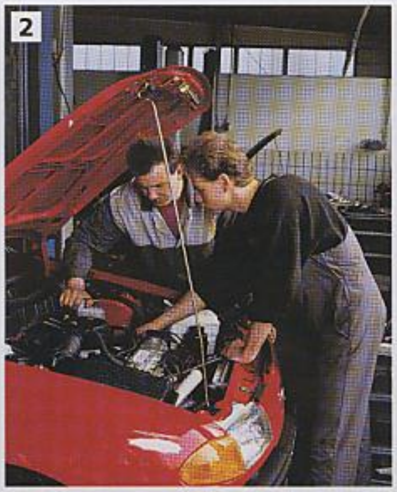
TEST 5, PART 3

Candidates A and B

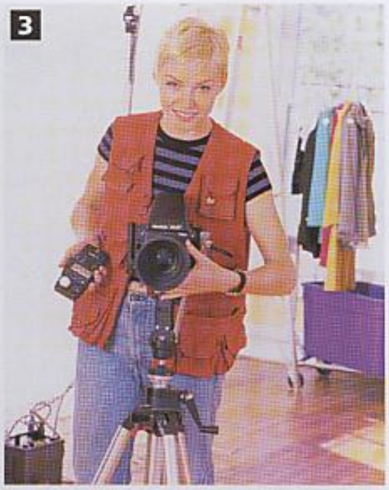
1



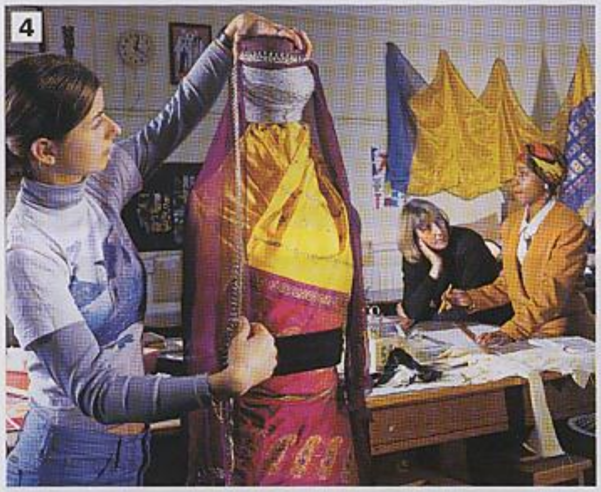
2



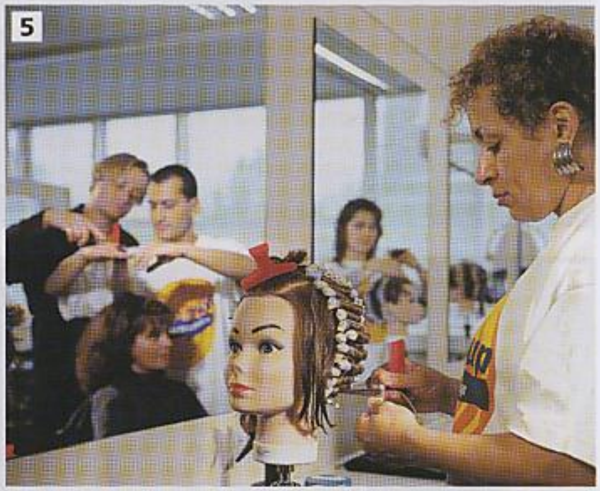
3



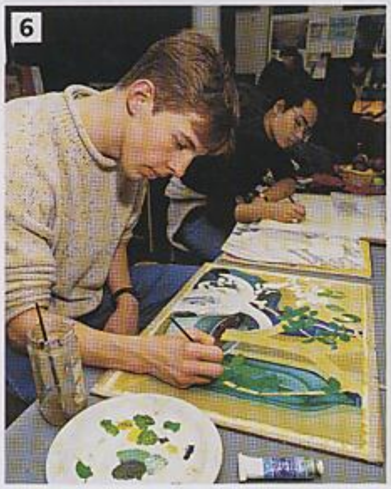
4



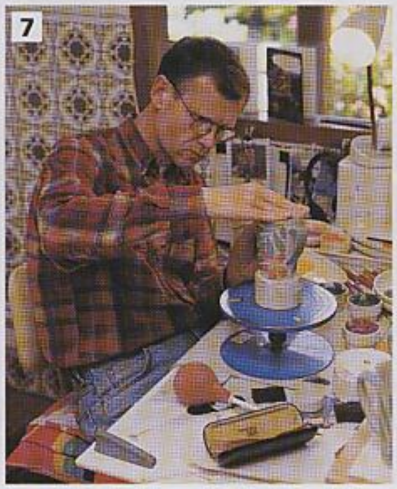
5



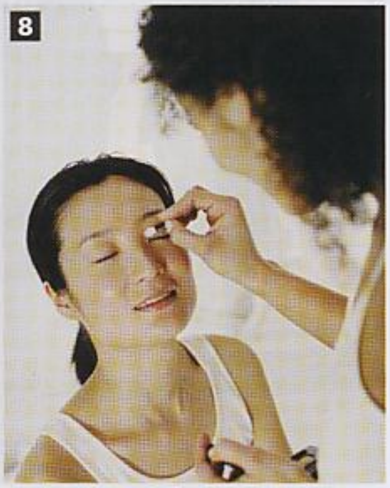
6



7

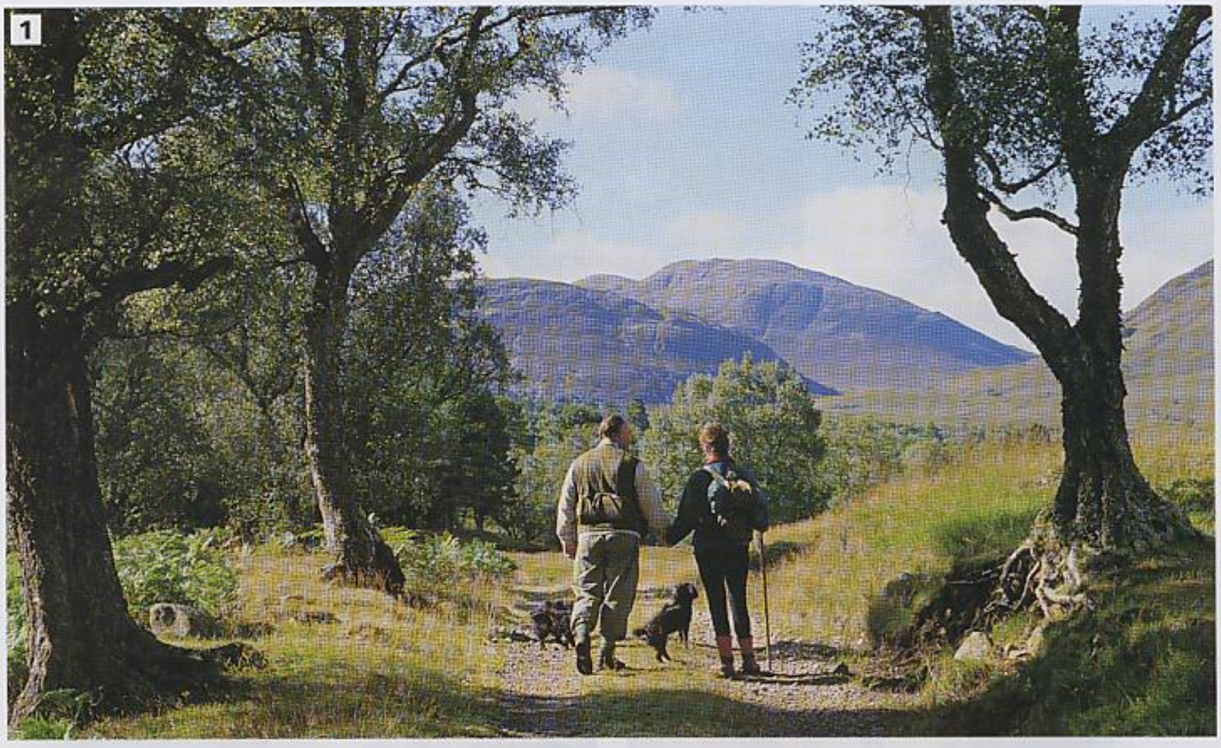


8

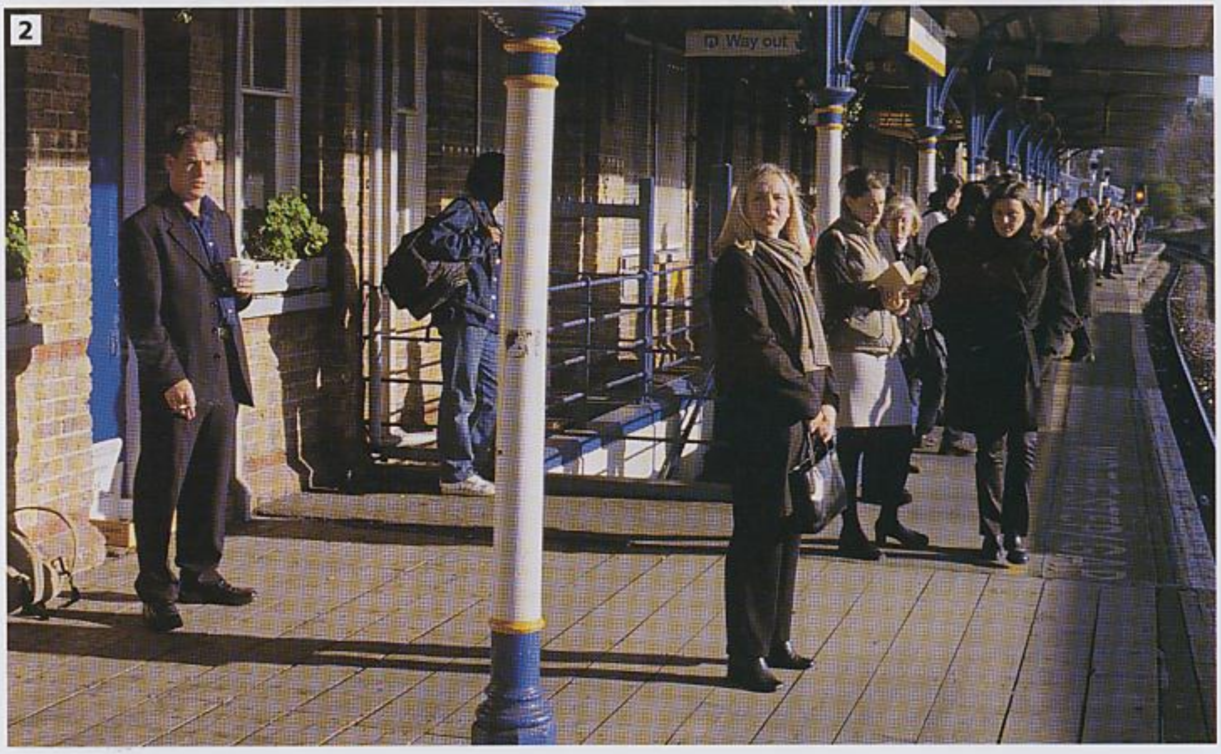


Candidate A

1

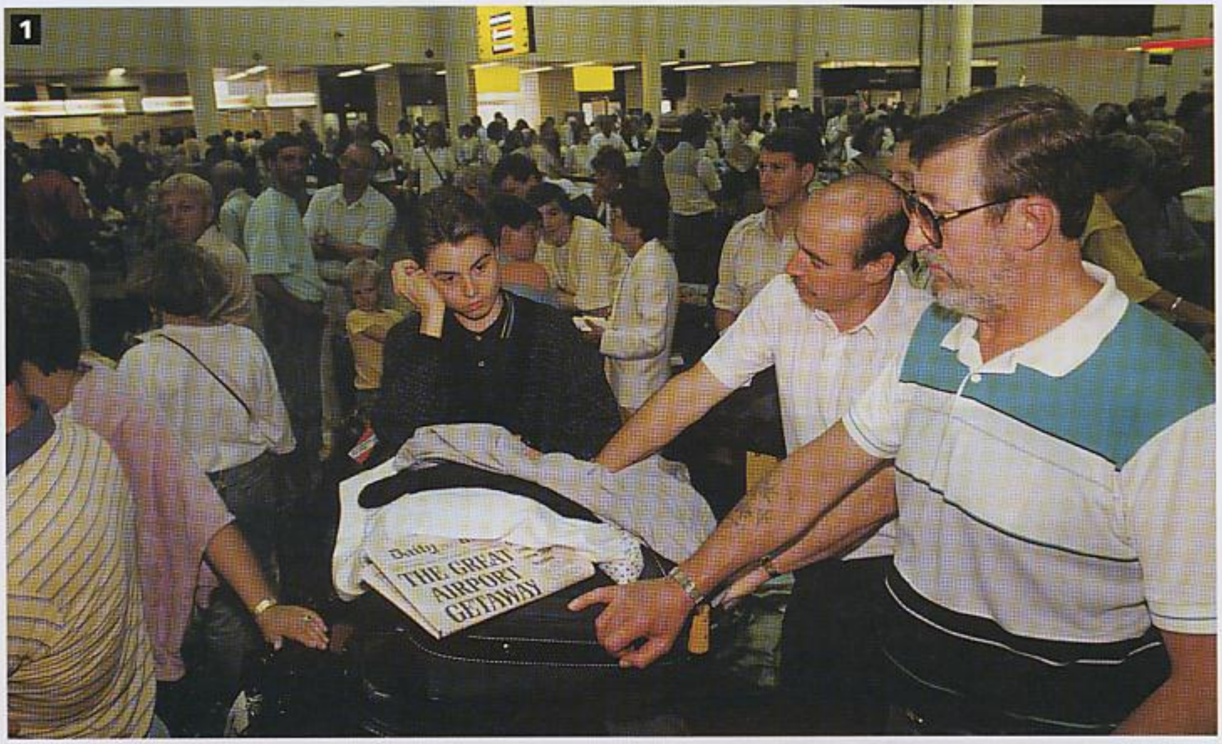


2

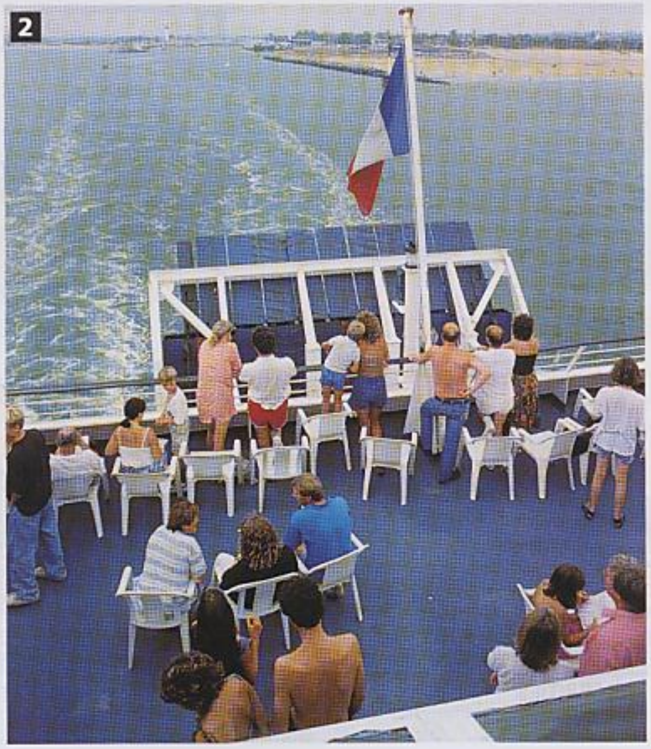


Candidate B

1

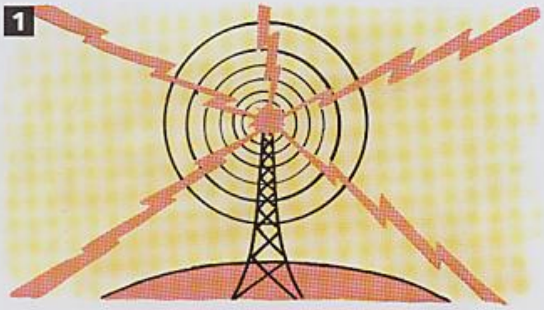

Daily
THE GREAT AIRPORT GETAWAY

2



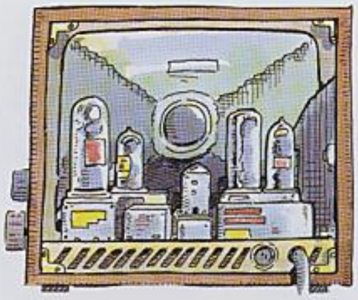
Candidates A and B

1



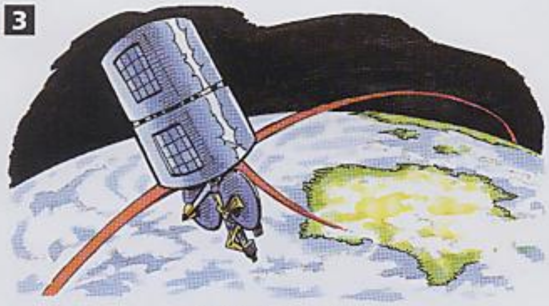
HISTORY

2



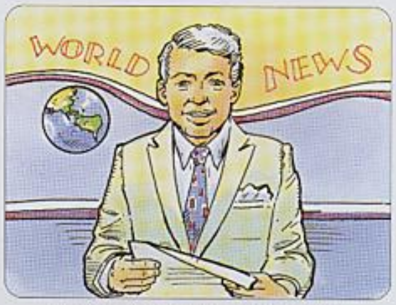
HOW IT WORKS

3



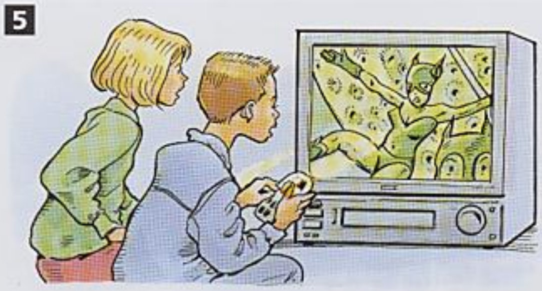
DEVELOPMENTS

4



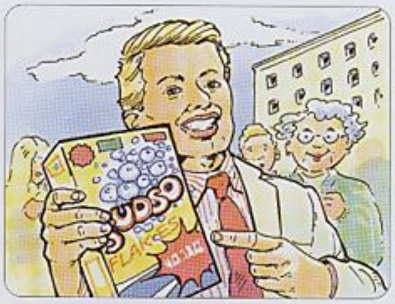
SOURCE OF INFORMATION

5



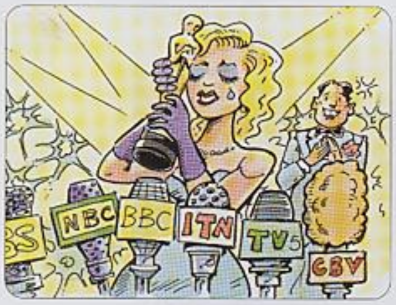
INFLUENCE ON CHILDREN

6


SUDSO
FLAKES

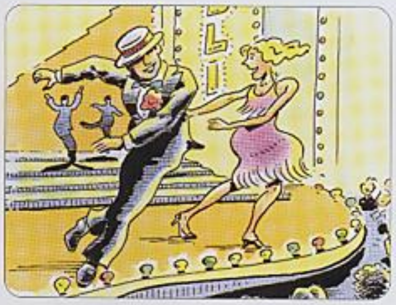
ADVERTISING

7

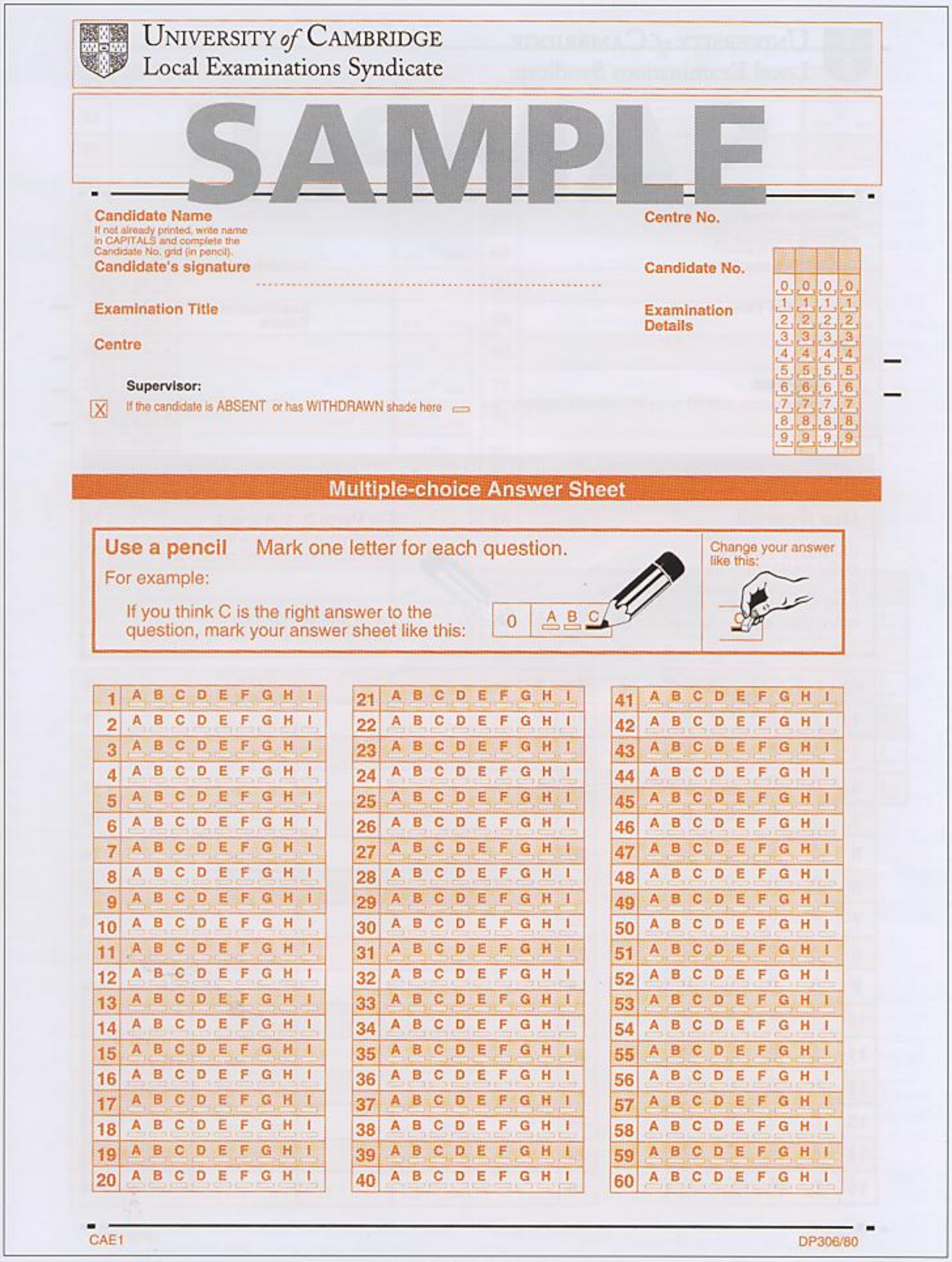

NBC
BBC
ITN
TV5
CBV

CELEBRITIES

8



ENTERTAINMENT



UNIVERSITY *of* CAMBRIDGE
Local Examinations Syndicate

SAMPLE

Candidate Name
If not already printed, write name in CAPITALS and complete the Candidate No. grid (in pencil).

Candidate's signature ....

Examination Title

Centre

Centre No.

Candidate No.

Examination Details

0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

Supervisor:
☒ If the candidate is ABSENT or has WITHDRAWN shade here ▭

Multiple-choice Answer Sheet

Use a pencil Mark one letter for each question.
For example:

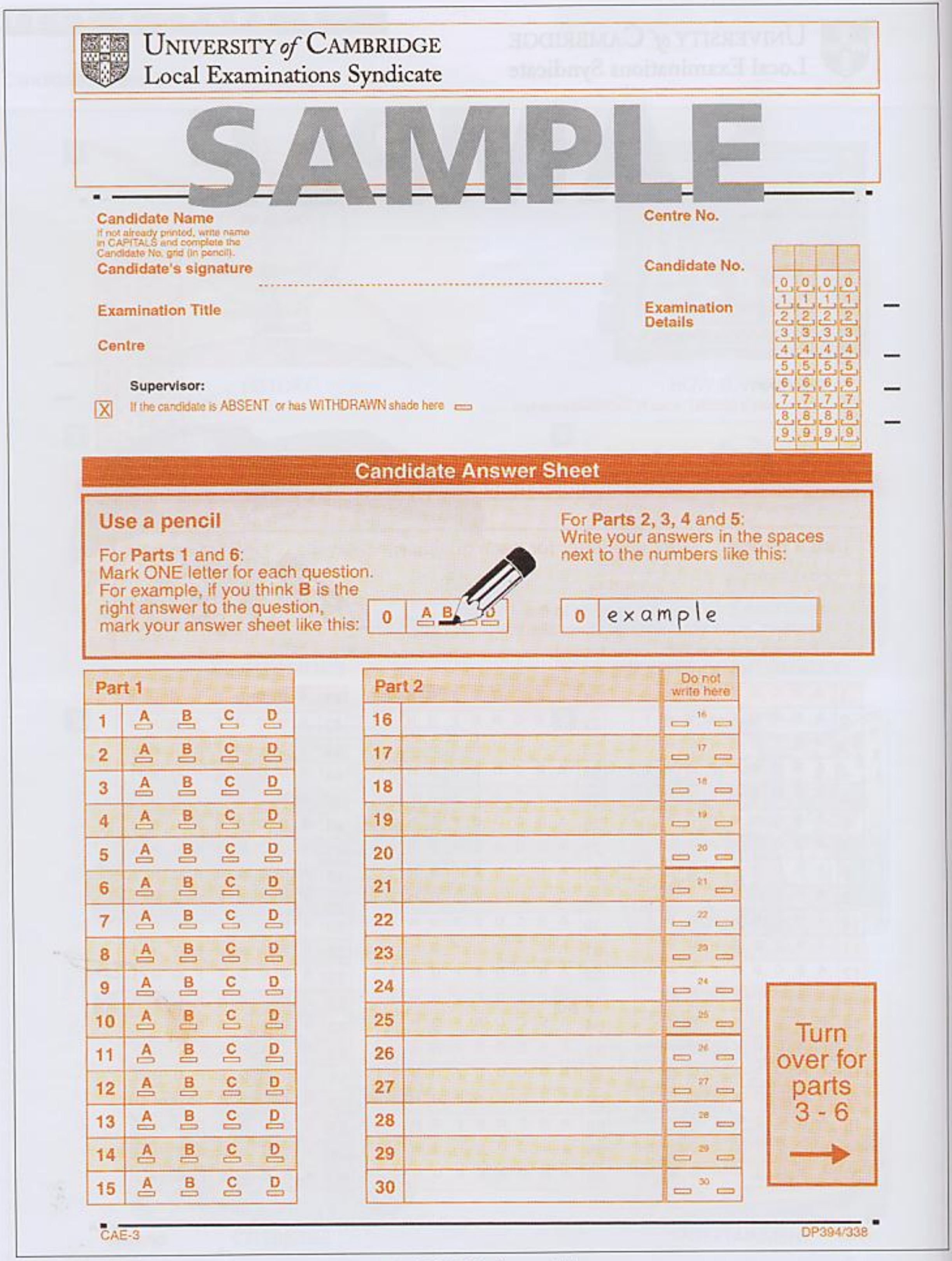
If you think C is the right answer to the question, mark your answer sheet like this: 0 A B C

Change your answer like this:

1	A B C D E F G H I	21	A B C D E F G H I	41	A B C D E F G H I
2	A B C D E F G H I	22	A B C D E F G H I	42	A B C D E F G H I
3	A B C D E F G H I	23	A B C D E F G H I	43	A B C D E F G H I
4	A B C D E F G H I	24	A B C D E F G H I	44	A B C D E F G H I
5	A B C D E F G H I	25	A B C D E F G H I	45	A B C D E F G H I
6	A B C D E F G H I	26	A B C D E F G H I	46	A B C D E F G H I
7	A B C D E F G H I	27	A B C D E F G H I	47	A B C D E F G H I
8	A B C D E F G H I	28	A B C D E F G H I	48	A B C D E F G H I
9	A B C D E F G H I	29	A B C D E F G H I	49	A B C D E F G H I
10	A B C D E F G H I	30	A B C D E F G H I	50	A B C D E F G H I
11	A B C D E F G H I	31	A B C D E F G H I	51	A B C D E F G H I
12	A B C D E F G H I	32	A B C D E F G H I	52	A B C D E F G H I
13	A B C D E F G H I	33	A B C D E F G H I	53	A B C D E F G H I
14	A B C D E F G H I	34	A B C D E F G H I	54	A B C D E F G H I
15	A B C D E F G H I	35	A B C D E F G H I	55	A B C D E F G H I
16	A B C D E F G H I	36	A B C D E F G H I	56	A B C D E F G H I
17	A B C D E F G H I	37	A B C D E F G H I	57	A B C D E F G H I
18	A B C D E F G H I	38	A B C D E F G H I	58	A B C D E F G H I
19	A B C D E F G H I	39	A B C D E F G H I	59	A B C D E F G H I
20	A B C D E F G H I	40	A B C D E F G H I	60	A B C D E F G H I

CAE1 DP306/80

©UCLES 1999 Photocopiable



UNIVERSITY *of* CAMBRIDGE
Local Examinations Syndicate

SAMPLE

Candidate Name
If not already printed, write name in CAPITALS and complete the Candidate No. grid (in pencil).

Candidate's signature

Examination Title

Centre

Centre No.

Candidate No.

Examination Details

0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

Supervisor:
☒ If the candidate is ABSENT or has WITHDRAWN shade here ▭

Candidate Answer Sheet

Use a pencil

For **Parts 1** and **6**:
Mark ONE letter for each question.
For example, if you think **B** is the right answer to the question, mark your answer sheet like this: 0 A B C D

For **Parts 2, 3, 4** and **5**:
Write your answers in the spaces next to the numbers like this:

0 example

Part 1				
1	A	B	C	D
2	A	B	C	D
3	A	B	C	D
4	A	B	C	D
5	A	B	C	D
6	A	B	C	D
7	A	B	C	D
8	A	B	C	D
9	A	B	C	D
10	A	B	C	D
11	A	B	C	D
12	A	B	C	D
13	A	B	C	D
14	A	B	C	D
15	A	B	C	D

Part 2		Do not write here
16		16
17		17
18		18
19		19
20		20
21		21
22		22
23		23
24		24
25		25
26		26
27		27
28		28
29		29
30		30

Turn over for parts 3 - 6 →

CAE-3

DP394/338

©UCLES 1999 Photocopiable

SAMPLE

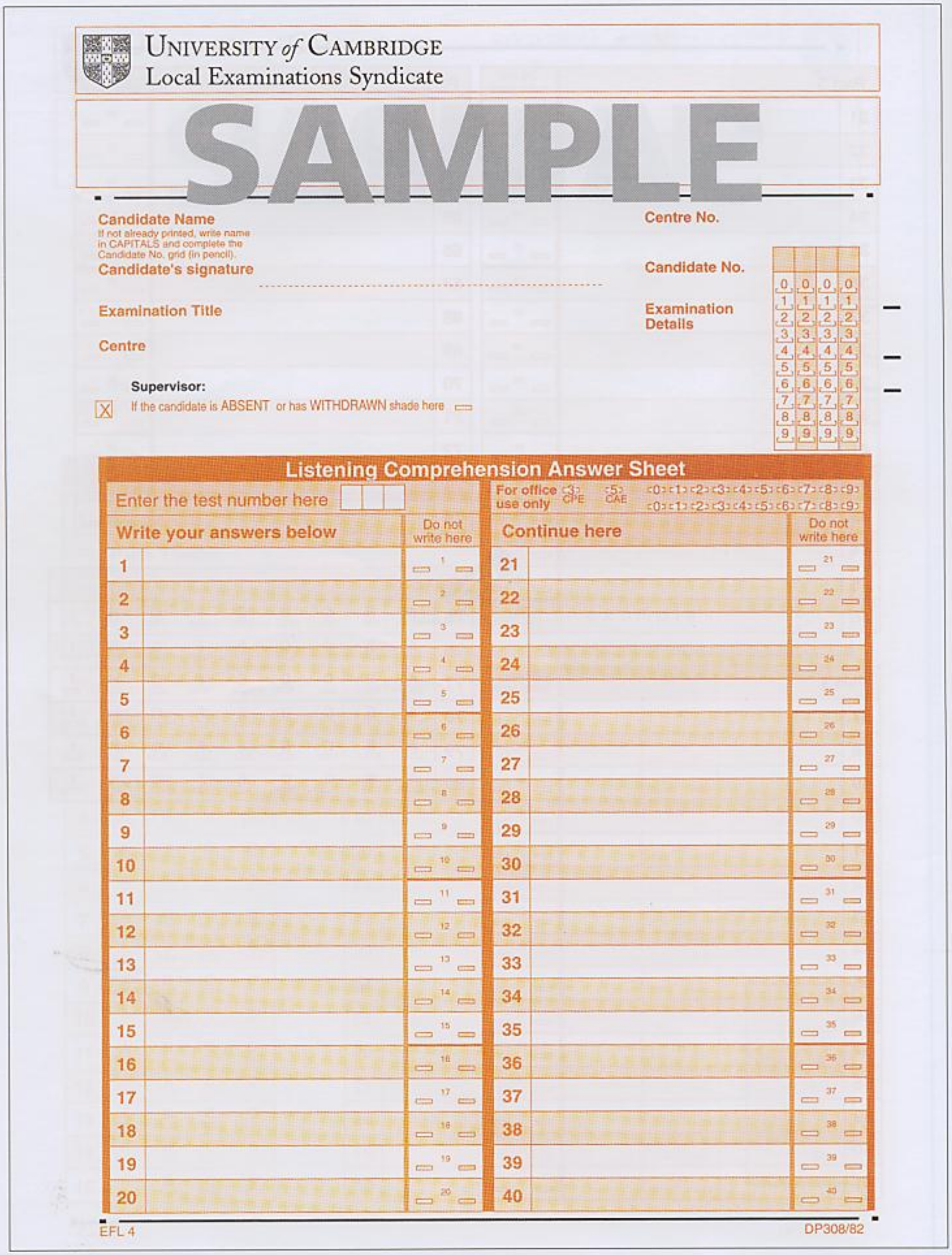
Part 3		Do not write here
31		☐ 31 ☐
32		
33		
34		☐ 34 ☐
35		☐ 35 ☐
36		☐ 36 ☐
37		☐ 37 ☐
38		☐ 38 ☐
39		☐ 39 ☐
40		☐ 40 ☐
41		☐ 41 ☐
42		☐ 42 ☐
43		☐ 43 ☐
44		☐ 44 ☐
45		☐ 45 ☐
46		☐ 46 ☐

Part 4		Do not write here
47		☐ 47 ☐
48		☐ 48 ☐
49		☐ 49 ☐
50		☐ 50 ☐
51		☐ 51 ☐
52		☐ 52 ☐
53		☐ 53 ☐
54		☐ 54 ☐
55		☐ 55 ☐
56		☐ 56 ☐
57		☐ 57 ☐
58		☐ 58 ☐
59		☐ 59 ☐
60		☐ 60 ☐
61		☐ 61 ☐

Part 5		Do not write here
		☐ 62 ☐
		☐ 63 ☐
		☐ 64 ☐
65		☐ 65 ☐
66		☐ 66 ☐
67		☐ 67 ☐
68		☐ 68 ☐
69		☐ 69 ☐
70		☐ 70 ☐
71		☐ 71 ☐
72		☐ 72 ☐
73		☐ 73 ☐
74		☐ 74 ☐

Part 6									
75	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐	G ☐	H ☐	I ☐
76	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐	G ☐	H ☐	I ☐
77	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐	G ☐	H ☐	I ☐
78	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐	G ☐	H ☐	I ☐
79	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐	G ☐	H ☐	I ☐
80	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐	G ☐	H ☐	I ☐

©UCLES 1999 Photocopiable



UNIVERSITY *of* CAMBRIDGE
Local Examinations Syndicate

SAMPLE

Candidate Name
If not already printed, write name in CAPITALS and complete the Candidate No. grid (in pencil).

Candidate's signature

Examination Title

Centre

Supervisor:
☒ If the candidate is ABSENT or has WITHDRAWN shade here ▭

Centre No.

Candidate No.

Examination Details

0	0	0	0
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9

Listening Comprehension Answer Sheet

Enter the test number here ☐☐☐

For office use only ‹3› CPE ‹5› CAE ‹0›‹1›‹2›‹3›‹4›‹5›‹6›‹7›‹8›‹9› ‹0›‹1›‹2›‹3›‹4›‹5›‹6›‹7›‹8›‹9›

Write your answers below		Do not write here	Continue here		Do not write here
1		▭ 1 ▭	21		▭ 21 ▭
2		▭ 2 ▭	22		▭ 22 ▭
3		▭ 3 ▭	23		▭ 23 ▭
4		▭ 4 ▭	24		▭ 24 ▭
5		▭ 5 ▭	25		▭ 25 ▭
6		▭ 6 ▭	26		▭ 26 ▭
7		▭ 7 ▭	27		▭ 27 ▭
8		▭ 8 ▭	28		▭ 28 ▭
9		▭ 9 ▭	29		▭ 29 ▭
10		▭ 10 ▭	30		▭ 30 ▭
11		▭ 11 ▭	31		▭ 31 ▭
12		▭ 12 ▭	32		▭ 32 ▭
13		▭ 13 ▭	33		▭ 33 ▭
14		▭ 14 ▭	34		▭ 34 ▭
15		▭ 15 ▭	35		▭ 35 ▭
16		▭ 16 ▭	36		▭ 36 ▭
17		▭ 17 ▭	37		▭ 37 ▭
18		▭ 18 ▭	38		▭ 38 ▭
19		▭ 19 ▭	39		▭ 39 ▭
20		▭ 20 ▭	40		▭ 40 ▭

EFL 4 DP308/82

©UCLES 1999 Photocopiable

Answer Key

Test 1

PAPER 1 Reading

Part 1: Orchestra on Tour

1 F: some of his colleagues choose to leave their favourite instrument safely at home.
2/3/4 A: a typically last-minute alteration to the itinerary led to the cancellation of their booking …
2/3/4 E: some last-minute rescheduling meant transferring the instruments …
2/3/4 G: However well Sue Mallet plans each tour … events sometimes take the upper hand.
5 C: It is more costly to do … not so easily forgotten.
6 B: Today that kind of programme … 'It's just not good for the music,' …
7 C: Gillinson aims to create … 'build a public relations campaign …'
8 B: No recording company … an international reputation.
9/10 E: For Sue Mallet … sends the instruments on in a lorry …
9/10 G: Ms Mallet does her re-thinking on the run …
11 D: If he forgets … he invariably has them confiscated.
12 A: A bunch of 50 rebellious musicians … in high dudgeon over pay and principle …
13 H: He won't forget … let him watch the approach to Sydney from the flight deck.
14 G: but no amount of persuasion would draw her …
15 F: he actually chances putting it in the hold …
16 A: they just missed certain oblivion …
17 G: one European hotel let other people book into the rooms …

Total = 17 marks

Part 2: MASTER OF THE DEEP

18 D: Link between Cousteau's invention of the Aqua-Lung and his various wishes. Link between 'He would have nothing to do with …' and 'He knew what he wanted …'.
19 F: Link between Cousteau's idea for a device and 'Cousteau took his idea to an engineer …'. Link between 'a gadget designed to enable motor cars …' and 'For human use the device …'.
20 B: Link between 'a new age of discovery' and Cousteau's visions of flying. Link between the description of the first dive and 'for further joyful underwater pursuits.'
21 G: Link between 'something disquieting in the Mediterranean Sea' and 'fish were growing scarce'. Link between overfishing/overpopulation and 'This was especially apparent in the Mediterranean Sea'.
22 A: Link between Cousteau's return to Assumption Island and 'He was horrified to find the same sickness.' Link between Cousteau's transition to environmentalist and 'He founded the Coustean Society to publicise … his new passion.'
23 E: Link between 'talked to fishermen …' and 'Cousteau was supremely articulate'. Link between his poetic style of lecturing and 'will be remembered for his ability to communicate'.

Total = 12 marks

Part 3: WHEN E-MAIL IS E-NOUGH

24 B: Correct. 'vital new jokes' and 'cutting-edge wit' in para.1 echo 'amusing novelty'. 'there was no way my friend's corporation would be without it' in para.1 echoes 'to avoid missing out'.
24 A: Incorrect. The text simply makes the point that e-mail came into business life from academia.
24 C: Incorrect. E-mail 'seeped' through into business life.
24 D: Incorrect. This is not said in the text.
25 A: Correct. 'If any information … the sender rang him up' and 'If the sender … couldn't be sufficiently important.'
25 B/C/D: Incorrect. The friend deletes all his e-mails, so presumably he does not respond to any either.
26 C: Correct. The e-mail problem is self-inflicted, because people don't just delete junk e-mail, as they would with junk mail.
26 A: Incorrect. Advertisers are persistent with junk mail too, and there is no 'torment of junk mail'.
26 B: Incorrect. Viruses are only a problem if people are stupid enough to open them.
26 D: Incorrect. The lessons learnt from junk mail should make e-mail easier, not more difficult.
27 C: Correct. 'Because e-mailing is so easy … not discussing it any longer'.
27 A: Incorrect. The point made is that people should not always acknowledge e-mails.
27 B: Incorrect. The writer is suggesting ways of reducing, not increasing, e-mail use.
27 D: Incorrect. This is not said in the text.
28 D: Correct. 'The charm of e-mail can lie … formalities of the letter sent by post.'
28 A: Incorrect. This may be true, but it is not said in the text.
28 B: Incorrect. E-mail is said to be simpler, but no evidence in the paragraph supports the idea of 'fewer misunderstandings'.
28 C: Incorrect. The opposite is probably true – 'with total disregard for the formalities …'.

Total = 10 marks

Part 4: My Children don't go to School

29 C: 'I don't consciously turn a shopping trip into a lesson … issues such as fair trading.'
30 A: 'Edwin sees his friends … she's not lonely.'
31 A: 'I left them to choose which bits to study from the syllabus.'
32 D: 'but they might not do so well in maths.'
33 A: 'Because I'm freelance … to be with the children.'
34 A: 'For various reasons … to afford them.'
35 C: 'We go on outings … to relax together.'
36 B: 'indeed I think home-educated kids are actually more socially skilled …'
37 D: 'It just didn't seem right for us … on to somebody else.'
38 A: 'I don't want things to get too regimental … doing what they like.'
39 C: 'At first I was very formal about it … but I soon relaxed.'
40 A: 'Sometimes you do worry … before they're really old enough …'
41 A: 'I restrict the Internet to the evenings …'
42 B: 'My son grumbles about it occasionally …'
43 C: 'Tabitha follows a curriculum … which makes the subject fun.'
44 D: 'Cut that out … what they really need to know.'

Total = 16 marks

PAPER 2 Writing

Part 1

Question 1

Style: Report format, but not formal language. Your paragraphs must be very clearly divided. You can use headings, numbering or bullet points.

Content: Include the following points:

1. timings
2. order of events
3. more personal touch
4. breaks

You must also comment on some of the changes already made, by referring to last year's careers day. You may also make additional suggestions for change of your own.

Part 2

Question 2

Style: Either semi-formal or colloquial. Headings might be used.

Content: Both types of walk must be addressed; they must be noticeably different. Say why they are suitable for the walkers concerned. Include some practical details – these can be invented if you wish. It must be possible to do the walks in one day only.

Question 3

Style: Informal letter to a friend.

Content: Address all four of the listed bullet points. The best answers are likely to expand on how the theft affected your holiday – it did not ruin the holiday – and the reaction of other people.

Question 4

Style: Informal given the audience of student readers, in 'continuous prose' style or with suitable headings.

Content: Article should be both informative and contain plenty of personal experience. Give details of what you did, why it was rewarding and why you would recommend it to others.

Question 5

Style: Formal, avoiding colloquial expressions. Use headings, numbering or bullet points.

Content: It must be clear what your own role in the company is, and your relationship to the person you are nominating. Better proposals will expand on 'why you think they deserve to win the award'.

PAPER 3 English in Use

There is one mark for each correct answer in Parts 1–6.

Part 1: A BALLOONING CHALLENGE

1 B: 'exciting' and 'prospect' collocate, and together pick up on 'go out in search of adventure'.
2 A: 'ultimate challenge' is the only possible collocation.
3 B: 'reach' is the only word of the four that can be used in this geographical sense.
4 C: Reaching the North Pole by balloon was clearly an 'achievement'.
5 C: The sense is 'involved'… (in making the trip from Canada to the Pole).
6 A: The idea of the flight appealed to Adams. 'Beauty' and 'charm' are rather too strong and poetic.
7 B: This is a fixed phrase.
8 D: The meaning is similar to 'promised'.
9 D: 'sponsorship' and 'deal' collocate.
10 C: The collocation is 'raise funds'.
11 B: 'weather conditions' may not be a strong collocation, but it is the only possible combination here.
12 A: The other three are more likely to refer to people.
13 B: 'confirm' is often used in this in radio/navigation language.
14 C: 'the chances are slim' is fixed language.
15 D: 'weighed on his mind' is a fixed phrase.

Part 2: CAN HONEY HEAL?

16 *to*: the grammar is 'an alternative to something'.
17 *as*: 'as to' means 'about' or 'regarding'.
18 *but/(al)though*: needed to express the contrast in 'destroy completely' and 'some relief'.
19 *after*: 'soon after' is a grammatical collocation. Obviously the relief comes after taking honey.
20 *another*: 'yet another' is a grammatical collocation. 'Yet' here is simply adding strength to 'another'.
21 *what*: this meaning of 'what' is 'that which'.
22 *how*: the meaning is 'hot water laced with honey and lemon' (subject) can be (verb) very soothing (adjective).
23 *few*: clearly a quantifier is needed, and 'few' is the only possibility with 'a'.

24 *Like*: the statement about honey refers to all foods.
25 *when/if*: 'in moderation' is qualifying the statement – 'if' has the same effect.
26 *same*: the grammar is 'the same … as'.
27 *too*: the sense of the whole sentence clearly requires 'too much'.
28 *why*: 'That is why' is similar in meaning to 'so' or 'therefore'.
29 *with*: the grammar is 'follow X with Y'.
30 *no*: 'under no cirumstances (+ should/must/will, etc.)' is a fixed phrase.

Part 3: The Big List

31 ✓
32 *microphones* (sp.)
33 *clothing* (sp.)
34 *bodies* (sp.)
35 *world have*: 'Movie fans from around the world' is the subject. The subject cannot be separated from the verb with a comma.
36 *collection* (sp.)
37 *different* (sp.)
38 *it's*: apostrophe needed when meaning is 'it is'.
39 ✓
40 ✓
41 *thought* (sp.)
42 *interesting. Some*: Check to see that all opening inverted commas are closed.
43 ✓
44 *contagious* (sp.)
45 *films*: Don't use apostrophe for plurals.
46 *library* (sp.)

Part 4: THE SUN

47 *consequences (noun to plural noun with prefix)*
48 *evidence (adjective to noun)*
49 *frozen (verb to adjective or irregular past participle)*
50 *unstable (adjective to adjective with negative prefix)*
51 *brightness (adjective to noun with new suffix)*
52 *likelihood (adjective to noun)*
53 *steadily (adjective to adverb form)*

THE RITUAL OF GIVING

54 *civilisation (adjective to noun)*
55 *basic (noun to adjective)*
56 *birth (past participle to noun)*
57 *retirement (verb to noun)*
58 *expectation (verb to noun)*
59 *equality (adjective to noun)*
60 *generosity (adjective to noun)*
61 *respectful (noun or verb to adjective)*

Part 5

62 *you think/it seems/it appears/you believe*: refers to 'that young people imagine it to be'.
63 *make (you)*: refers to being highly-paid.
64 *right about*: refers to 'Although this is quite correct'.
65 *not likely/unlikely*: refers to the slim chances of becoming a star.
66 *means more*: refers to 'those who place greater value on …'.
67 *to know*: refers to 'do not require … performing skills.'
68 *such as/like*: refers to 'for example'.
69 *looking for*: refers to 'what is required is …'.
70 *keen on/into/in to*: refers to 'a lively interest in'.
71 *talking*: refers to 'a good level of background knowledge.'
72 *have done/have studied/have taken/do/study/take*: refers to 'whilst not absolutely essential'.
73 *could help/may help/might help/is desirable/is helpful*: refers to 'can also be useful'.
74 *offer*: refers to 'are now available'.

Part 6: The History of @

75 H: Read forward 7 lines – 'The professor unearthed the ancient symbol'.
76 D: goes logically with 'terracotta jars'.
77 F: The 'visual history' means a book, which connects with 'published'.
78 B: 'at the price of' is the contemporary meaning.
79 I: The gap is obviously another thing which will be of value to the banks.
80 C: i.e. there is a race between these two worlds to find the oldest example of @.

PAPER 4 Listening

Part 1

Tour Guides – Natalie

1 England/Italy
2 (some) history
3 travel agency/agents
4 application form
5 confident
6 46/forty-six days
7 expenses
8 (customer)(s')feedback forms
9 seasonal

Part 2

Events in Laugham Today

10 (the) Wildlife Art Gallery
11 television/a television programme
12 Tigers in India
13 (a) photograph(s)/(a) camera(s)
14 midday/twelve o'clock/(twelve) noon/12.00
15 (the) Farming Museum
16 metal(s)
17 (a) (large/big) wheel

Part 3

Casting director

18 D **19** B **20** C **21** C **22** A **23** C **24** B **25** D

Part 4

Holidays – studied as a group

26 D **27** C **28** F **29** A **30** B **31** G **32** C **33** E
34 A **35** H

Test 2

PAPER 1 Reading

Part 1: Conversations with Artists

1 C: 'I qualified in electronics …'
2 D: 'other artists have used my work to develop their own.'
3 C: 'When I was small … I don't have a minute …'
4/5 A: 'I want my work to have street credibility …'
4/5 B: 'We weren't trying to attract the attention of the galleries …'
6 A: 'All sorts of people … That's all right with me.'
7/8 B: 'Art practice isn't confined by these old barriers … any more.'
7/8 E: 'moving between the fine arts and architecture … the demarcation is now less rigid.'
9 E: 'I introduce a foreign element into a given situation …'
10 B: 'it was the only place in the art world that didn't stipulate …'
11 C: 'art is just a job … that can be learned while you do it.'
12/13 D: 'Illustrators and cartoonists are the only ones who have accepted me.'
12/13 F: 'I wanted to establish my own territory … not really knowing where I was going.'
14 C: 'I go around different towns … and get new ideas.'
15 D: 'You can never start from square one.'
16/17/18 A: 'I want to create works that have … as in real life.'
16/17/18 E: 'it makes another, very clear statement.'
16/17/18 F: 'The painting is only a pretext to say something …'

Total = 18 marks

Part 2: Cormorants

19 F: Link between the surprising ability to survive and 'All the more surprising is that …'. Link between these surprising facts and 'A new study … has recently shed some light'.
20 D: Link between the search to find adaptation in the body/wings and the lack of success in finding similarities in size and plumage.
21 G: Link between rejection of the food consumption theory and 'The researchers concluded that cormorants must have another way of …'. Link between the radio transmitters and 'These'.
22 A: General link in that both paragraphs deal with the new theory about quick, efficient feeding. Link between the visit to the colony and what they discovered. Link between the discovery and the subsequent conclusion.
23 C: 'They' refers to 'Both these facts'. Link between the discovery about the cormorant's main prey and 'greedy nuisance'.
24 B: Link between the avoidance of freezing and shaking wings to get rid of water. Link between waterlogged wings and 'How they avoid freezing … is indeed a mystery.'

Total = 12 marks

Part 3: Getting a return from training

25 B: Correct. 'the training budget gets cut.'
25 A: Incorrect. Managers are in favour of it; they just have problems getting the money.
25 C/D: Incorrect. This idea is not said in the text.
26 C: Correct. 'hired a team of external consultants'.
26 A: Incorrect. We do not know that the company's customers were complaining. The point is that when customers are happy with the garages, they buy the same brand of car again.
26 B: Incorrect. The managers did not investigate, the consultants did.
26 D: Incorrect. There is no evidence in the text to support this.
27 A: Correct. 'Take a load of them out … Hence rushed jobs and mistakes.'
27 B: Incorrect. The reference to 'Simple really, and fairly obvious' means that the problem seems clear when it is pointed out.
27 C: Incorrect. This idea is not stated in the text.
27 D: Incorrect. The point about speed is not to do with the training programmes, but with garages having to work quickly.
28 B: Correct. This idea is explicit throughout paras 4 and 5, especially 'but then has failed to conduct a thorough review of the outcome …'.
28 A: Incorrect. What the text says is that there is a lot of work to do when you return to work after training.
28 C: Incorrect. Colleagues are mentioned but in quite another context.
28 D: Incorrect. The idea is that you will change nothing in your work if you don't apply your new knowledge quickly.
29 B: Correct. 'but then has failed to conduct a thorough review of the outcome …'
29 A: Incorrect. Managers' expectations of employees on return from training may be high, but this is not to do with feedback.
29 C: Incorrect. The point made is that some employees may be better at their jobs if they have improved their technical skills on a course.
29 D: Incorrect. The point is that further training, or at least review of the original training, should be enforced by managers.
30 D: Correct. The company correctly identified the first problem, that of inadequate product knowledge, but should first have addressed the underlying problem of staff turnover.
30 A: Incorrect. There is no evidence to suggest the trained employees were wrong for the job.
30 B/C: Incorrect. Nothing is mentioned about whether the training was good enough.
31 C: Correct. This, rather than the other three, is the main message of the text.

Total = 14 marks

Part 4: Going it Alone

32 B: Our ambition is to become the primary player in a new fruit snacks category …
33 A: I rang my bank up and told them I wanted a loan to buy a car – a bit of a fib actually
34 C: He convinced the airline to let him have a go, and made sure that cleaners were detailed to …

35 B: but we soon realised that the cost of import duties and problems of supply made this impractical.
36 B: so they consulted contacts in the industry to develop the products …
37 D: At first, they allowed schools to use the site in return for …
38 B: Our growth rate to date has been scarily fast
39 D: user reports from teachers, which gained them both credibility and ideas …
40 A: We've become a service to the travel industry
41 D: version two, with upgraded design and navigation, followed in October.
42 A: but happily very few people use it as a chance to sound off … we might get into legal difficulties …
43 C: [see references to: the local disabled group, the 40% saving, and the recycling by the cleaners]
44 B: So, Toby dutifully popped into a US supermarket and was amazed to see …
45 D: It soon became more than a hobby …
46 B: Toby Alton's daughter … but no UK supplier stocked them.
47 C: But as my family responsibilities grew … It felt like now or never.
48 C: they suggested that he use his flair within the sphere of activity he knew best

Total = 17 marks

PAPER 2 Writing

Part 1

Question 1

Style: The letter of complaint must be formal, polite and factual. The note to Gavin is informal.

Content: The letter must request some compensation, but not a full refund or free holiday.

1 switch of holiday location to a place already visited (Australia)
2 Jesson's failure to offer a refund.
3 single-room supplement
4 length of tour

The note should refer to the policy document to explain to Gavin why he is misinformed.

Both letter and note should refer to the positive points about the holiday.

Part 2

Question 2

Style: Semi-formal, continuous prose.

Content: The account should refer throughout to what made the day unusual and different from your normal routine. It should also produce a conclusion in which you are surprised at what you were able to do.

Question 3

Style: Informal, chatty style, given the student audience. The language should be persuasive and reflect personal opinion.

Content: Bear in mind the page you are writing for is 'Contrasts'. This should come across strongly both in the language and structure of the review. Two films, one pleasing you, and one disappointing you, must be analysed.

Question 4

Style: Bearing in mind the audience – teachers and group leaders – the style is likely to be semi-formal and addressed to 'you', although other styles may still work.

Content: The facilities suggested must be reasonably suitable for young teenagers, and must reflect the nature of the group visit. The places suggested cannot be ones which are negative towards teenage groups. The leaflet is not a letter to the tourist office.

Question 5

Style: Formal, with language relevant to recommending a person. Should begin 'To whom it may concern' and state Nina's name on a separate line before beginning.

Content: Nina's suitability, relevant experience, and strength of character should refer closely to the various duties involved.

PAPER 3 English in Use

There is one mark for each correct answer in Parts 1–6.

Part 1: Getting to the root of Bonsai Crime

1 C: The trees look like perfect miniatures, so the gap must be a word like 'indeed' or 'in fact'.
2 B: This is a fixed phrase.
3 C: This is a secondary use of 'command', as in the sentence 'He commands a lot of respect.'
4 A: 'attract' is the only option which collocates with 'attention'.
5 B: This means something like 'come into being gradually, over a period of time'.
6 D: The point is that the buyers do not know they are being deceived.
7 C: The meaning is – this is how much they are worth.
8 A: The meaning is – investigate.
9 C: The sentence is giving details of the tagging.
10 D: The collocation is 'a grain of rice'.
11 A: The other three options all assume, wrongly, that 'register' is something like a cupboard.
12 B: Data-tagging, and other things like alarms, are preventative measures.
13 D: 'in the first place' is the only combination which produces a fixed expression.
14 B: This means 'the probability'.
15 C: This is a very common collocation.

Part 2: LOST LUGGAGE

16 *some*: the gap is clearly an expression of quantity, contrasting with 'all'.
17 *a*: 'wait of' indicates that 'wait' here is a noun.
18 *While/whilst*: the clue is the continuous form in 'being'.
19 *less*: reading ahead tells you that the sentence is about people who have even less luck/fortune.

20 *themselves*: the grammar of the phrase is 'resign oneself to the fact that …'

21 *into*: useful phrasal verb similar to 'becomes' in meaning. X turns into Y.

22 *again*: the bags have been lost, so 'again' picks up on 'ever'.

23 *or*: 'prevent loss' and 'assist recovery' are two possible options; 'or at least' means that the second one is more likely.

24 *from*: this is testing the grammar point 'distinguish X from Y.'

25 *the*: 'use of' indicates that 'use' here is a noun.

26 *back*: Reading ahead tells you that selling off lost items is a way of getting back some of the £6 bn.

27 *their*: 'owners' suggests possession.

28 *After/Following*: The sense is that airlines spend a lot of time trying to track down the owners first, before selling lost luggage.

29 *one*: The writer is giving an example of a company which does this.

30 *which*: The clue is the comma after store, and the word 'itself'.

Part 3: JOGGING

31 *with*: 'leave me' here is similar in meaning to 'make me'.

32 *be*: 'red in the face' and 'barely able to breathe' are the two consequences of running.

33 *the*: 'talk someone into doing something' is the grammar. 'Persuade' is the meaning.

34 ✓

35 *which*: Be careful! 'before which' does exist (e.g. we went for a jog, before which we did some warm-up exercises).

36 *as*: The friend disappearing is the image.

37 *it*: the relative pronoun 'that' replaces the 'it'.

38 *and*: 'genuinely' means 'really' or 'truly'.

39 ✓

40 *of*: 'three years old' or 'three years of age', but not a mix of the two.

41 *by*: the verb is active here. If it was passive, the 'by' would be needed.

42 ✓

43 *many*: Secondary use of 'however'. 'However many' or 'However long' but not a mix of the two.

44 *any*: The writer is being positive about small amounts of jogging.

45 *out*: Be careful! 'Losing out' does exist, but is not appropriate here.

46 ✓

Part 4: Opera Review

47 *outstanding: (verb to adjective plus prefix)*

48 *interpretation: (verb to noun)*

49 *occasionally: (noun to adverb)*

50 *impressive: (verb to adjective)*

51 *faultless: (noun to adjective with new suffix)*

52 *tenderness: (adjective to noun)*

53 *touching: (verb to adjective)*

Scents of Independence

54 *marketing: (noun to noun)*

55 *research: (noun to noun)*

56 *production: (verb to noun)*

57 *fashionable: (noun to adjective)*

58 *cleverly: (adjective to adverb)*

59 *sufficiently: (verb to adverb)*

60 *individuality: ('person' noun to 'thing' noun)*

61 *discerning: (verb to adjective)*

Part 5: CRIME PREVENTION LEAFLET

62 *preferably/ideally* refers to 'better if'.

63 *fastened*: refers to 'do up'.

64 *event of*: refers to 'If your credit card is stolen'.

65 *inform/notify*: refers to 'tell'.

66 *in addition*: refers to 'as well as'.

67 *issued*: refers to 'they can give'.

68 *reporting*: refers to 'letting them know'.

69 *purchase*: refers to 'buy things'.

70 *memorised*: refers to 'remember'.

71 *disclosed to/revealed to*: refers to 'don't tell anyone'.

72 *not even*: refers to 'this includes friends'.

73 *expiry date*: refers to 'when they run out'.

74 *separate from/away from/apart from*: refers to 'never keep … together'.

Part 6: Waste Not …

75 I: This refers back to 'dumping waste'. There is also a grammatical clue – 'which' clearly refers to 'things'.

76 E: Logically, using less energy is better for the environment.

77 D: The sense is – small items have no value, so they get buried rather than kept for reselling.

78 F: Companies have two possibilities if they want to get rid of computers.

79 C: 'single items' picks up on 'large quantities'.

80 H: 'handled with care' picks up on 'hazardous waste'.

PAPER 4 Listening

Part 1 Windpower at School

1 20/twenty metres

2 (very) proud

3 (small) community

4 (the) environment/ environment(al) issues

5 southwest

6 (building) maintenance

7 survey

8 noise

Part 2 Hands and personality

9 argumentative

10 bored

11 Pointed

12 sense of humour

13 blunt

14 talkative

15 messy

16 originality/original ideas

Part 3 Lynda - young artist

17 life and movement

18 traditional

19 source of inspiration

20 atmosphere

21 stressful

22 painter

23 distracted

24 softer

25 paper

Part 4

Modern workplace -5

26 A **27** C **28** B **29** C **30** B **31** A **32** C **33** A
34 B **35** A

Test 3

PAPER 1 Reading

Part 1: Wide-awake club

1 C: Our prehistoric ancestors … to sleep as the sun went down.
2 E: Franklin's maxim has, however, been disproved by researchers.
3/4 D: Each day the cells in the brain … This doesn't happen immediately …'
3/4 F: As with jet lag, the body adjusts over time, but … never seems to be totally reversed.
5/6 C: hamsters … so they can avoid predators and hunt for food.
5/6 D: If the clock was unable to self-regulate … between the paws of a predator.
7 F: for regular night shift workers, the best thing to do is to keep to their pattern …
8 D: Our internal clock runs a bit longer than 24 hours.
9 A: Scientists have managed to isolate … the cells can be seen literally 'ticking away'.
10 C: in everything from single-celled bacteria right up to humans.
11/12/13 B: Sleep expert Tom Mackey … doing things at odd hours.
11/12/13 D: that feeling of physical and mental disorientation known as 'jet lag' …
11/12/13 F: The fatigue and disorientation following night shifts …
14 E: 'owls' may pay a price – health problems …
15 B: you become unable to manage daytime activities.
16 B: Many people … but such blocks of extra sleep may not be as good as the natural way …

Total = 16 marks

Part 2: What to do if summer gets up your nose

17 C: The 'secret army of silent sufferers' in C refers back to the fifth of people in Britain with hay fever. Link between 'summertime' and 'June'. Link between the intensifying seasonal effect and the following statistics.
18 G: 'Environmental extremes' in G refers back to the previous statistics. Link between 'but it's not the trigger' and 'So what is to blame?'
19 F: Link between immunisation/hygiene and 'a runny-nosed kid'/being protected from hay fever. Link between this and 'The over-protection of children's immune systems.'
20 A: Link between 'pollen from quite another source' and 'Tree pollen'. Link between 'this type of allergy' and 'Sufferers of all types of hay fever'.
21 B: Link between 'consider their own background' and choosing your parents. Link between '20% if neither has it' and 'Nice thought, if hardly practical advice …'
22 E: The various pieces of advice at the beginning of E are clearly a continuation of a longer list beginning with maternal smoking.

Total = 12 marks

Part 3: An Accidental Adventurer

23 D: 'I was inspired to go out there by people from the sub-continent I met during my studies.'
24 C: 'he met Tony Wheeler … something similar on northern India.'
25 A: 'encourage people to go in with qualified local guides … standard can be maintained.'
26 B: 'The influx of money that tourism has brought into the economy has allowed old buildings to be renovated …'
27 B: 'I wonder out loud if there are places … "There are," he says flatly.'

Total = 10 marks

Part 4: Secretaries Abroad

28 D: 'In a world where employers are looking for candidates who can bring more …' (para. 7)
29 B: 'administration staff … can also profit from an approach …' (para. 10)
30 D: 'in the Netherlands … Personal Assistant roles are less secretarial …' (para. 12)
31 A: 'making secretarial work similar the world over' (para. 2)
32 E: 'difficult to have an easily verifiable track record' (para. 8)
33 E: 'In other countries, … could be overstaying your welcome.' (para. 11)
34 B: 'But do make sure … arrangements must you make.' (para. 11)
35/36 C: 'getting experience in areas like … every long-term career.' (para. 5)
35/36 D: 'A recent temp of ours … often quite scary.' (para. 7)
37 F: 'My new employers … after my visa had expired. (last para.)
38 E: 'teaming up with other consultancies … a placement ready for you the following week. (para. 9)
39 B: 'Temps must show employers … hold down a job …' (para. 6)
40 B: 'secretaries from other countries … the 'opening up' of the job market.' (para. 3)
41 B: 'geographical mobility … family ties hold you down …' (para. 10)
42 A: 'I can make a packet … by turning my hand to administration.' (para. 4)
43 B: 'Embassies or consulates are a good source …' (para. 11)

Total = 16 marks

PAPER 2 Writing

Part 1

Question 1

Style: Semi-formal, polite and factual.

Content: **1** the school's relationship with the local community/ making friends/learning about British culture
2 when the school is open
3 improving one's English
4 the building and its facilities, and how they complement the school's image

The letter must not turn into a letter of complaint.

Part 2

Question 2

Style: Semi-formal, friendly and enthusiastic. If you use section headings, try to find other ways of organising the writing rather than just copying the bullet points.

Content: As per the three bullet points. Remember the article is supporting a campaign, so it should be positive and persuasive.

Question 3

Style: Remember to address the advice to the young friend, not the parents, so adopt a friendly, persuasive style, with informal language. In letter format, using 'Dear …' and 'Best wishes'.

Content: Combine the clues in the question to give appropriate advice to Peter, which might be what to do on a 'gap year' or what areas of employment to pursue. Refer indirectly to how you know Peter.

Question 4

Style: Semi-formal, respectful, informative. Use headings.

Content: **1** different types of accommodation
2 the pros and cons of each type
3 how to find information about accommodation
4 what to do if dissatisfied

Question 5

Style: Formal, with headings, numbering or bullet points.

Content: Give clearly, at the beginning, the background to the report – what/where/when/why.

Write about at least two proposed changes, saying who made the suggestions and why you like them so much.

PAPER 3 English in Use

There is one mark for each correct answer in Parts 1–6.

Part 1: How to Complain in Shops

1 C: 'the stresses and strains' is a fixed idiomatic phrase.
2 A: 'faulty' is the only suitable collocation for 'goods'.
3 D: 'suffer in silence' is a fixed phrase.
4 D: 'by the time' suggests 'eventually'.
5 B: 'make a point' fits with the idea of being assertive.
6 C: 'this' refers to 'being angry'.
7 A: 'all too easily' suggests it is easy to become aggressive, or some other negative emotion.
8 B: This means 'going too far' or 'getting too emotional'.
9 A: If person A complains to person B, person B will respond.
10 C: This is a fixed phrase. The meaning of 'stand' here is 'have'.
11 B: 'outcome' is right because it means 'result'.
12 D: The options are all synonyms of 'show', but only one fits the sense here.
13 C: A very common phrase.
14 A: 'make' is the only collocation with 'threat'.
15 D: 'carry out' refers back to 'threats', to form another collocation.

Part 2: Time Flies

16 *out*: a phrasal verb meaning 'started/intended to'.
17 *which*: 'the extent to which' means 'to what extent' or 'how far'.
18 *on*: a grammatical collocation.
19 *into*: a grammatical collocation.
20 *was*: This gap is obviously a verb; 'was' is the only one which fits.
21 *than*: refers back to 'more'.
22 *does*: The meaning is that the results confirm what was thought about time and age.
23 *why*: 'no one knows why this should be' is a fixed phrase.
24 *that*: A fixed sentence stem ('One possible reason/ explanation is that …').
25 *such*: meaning 'like'.
26 *of*: 'the impression of time passing' or 'the impression that time passes'.
27 *to*: a fixed linking phrase.
28 *but/yet/whereas*: reflecting the contrast between 'a quarter' and 'a fortieth'.
29 *Whatever*: This reflects the fact that the writer does not come to a definite conclusion about time.
30 *up*: a phrasal verb meaning 'accelerate' or 'get quicker'.

Part 3: Gossip

31 ✔
32 *book that*: 'that someone has just read' is a relative clause defining the book, so no comma.
33 *away,*: Here a comma is needed to separate grammatical clauses.
34 *other's*: This is 'the doings of each other', so the apostrophe is needed.
35 *analysis* (sp.)
36 *pattern* (sp.)
37 ✔
38 ✔
39 *listeners*: This is a plural, so no apostrophe is needed.
40 *everyone.* End of a sentence.
41 *breaks* (sp.)
42 *us to* No reason for a comma here. No pause in the voice at this point.
43 ✔
44 *community* (sp.)
45 *through* (sp.)
46 *essential* (sp.)

Part 4: BOOK REVIEW

47 *emotional/emotive: (noun to adjective)*
48 *universally: (noun to adverb)*
49 *extensively: (verb to adverb)*
50 *rigorous: (noun to adjective)*
51 *promising: (verb to adjective)*
52 *therapists: ('thing' noun to plural 'person' noun)*
53 *awareness: (adjective to noun)*

Holidays in Switzerland

54 *glorious (noun to adjective)*
55 *Travellers (verb to plural noun)*
56 *breathtaking (noun to adjective)*
57 *spectacular (noun to adjective)*
58 *perfection (adjective to noun)*
59 *precisely (adjective to adverb)*
60 *enquiry (verb to noun)*
61 *dedication (verb to noun)*

Part 5: Library Assistant post

62 *before*: refers to 'prior to'.
63 *extra money/extra pay/more money/more pay/paid extra*: refers to 'additional payment'.
64 *every year/each year*: refers to 'annual'.
65 *depend/be based*: refers to 'linked to the prevailing rate'.
66 *off*: refers to 'the holiday entitlement'.
67 *the first*: refers to 'commencing after the third month …'.
68 *can/may/could/might*: refers to 'The employer reserves the right to …'
69 *elsewhere/somewhere else*: refers to 'alter the location'.
70 *are off/miss*: refers to 'sick leave'.
71 *don't have/don't need*: refers to 'it is sufficient … appropriate form.'
72 *more than/over*: refers to 'exceed seven calendar days'.
73 *advance*: refers to 'notice'.
74 *allowed/permitted/supposed*: refers to 'shall not be given'.

Part 6: HOW TO QUEUE

75 D: 'shake hands with a stranger' picks up on 'judge distance very accurately'.
76 I: 'through which people pass' picks up on 'gap in the queue'.
77 H: turning around would make you too close to the person in front of you.
78 B: Item B refers forward to 'You can't wait until …'.
79 F: 'make a big leap forward refers back to 'space … opened up in front …'
80 C: 'Offend fair play' refers back to 'frowned upon'.

PAPER 4 Listening

Part 1

Graham TV chef

1 department stores
2 picnic
3 (local) museum
4 twelfth/12th century
5 (an) oven(s)
6 (hot) studio lights
7 health and safety
8 vegetarian(s)
9 (big) wedding cake

Part 2

History of the Yo-Yo

10 vase
11 weapons
12 rocks
13 Southeast Asia/(the) Philippines
14 tricks
15 1965
16 brain
17 (pure) cotton

Part 3

Circus people

18 B **19** C **20** A **21** D **22** C **23** A **24** C

Part 4

Vehicles – Tppl.

25 B **26** D **27** H **28** A **29** C **30** G **31** E **32** D
33 H **34** C

Test 4

PAPER 1 Reading

Part 1: People at Work

1 C: I walk round each section … any problems that may have come up.
2 B: we can get really emotional together … on my wavelength …
3 D: I used to get lost quite a bit at first …
4 A: it is great to mix with people … working on my own a great deal of the time.
5 C: I work closely with a group of scientists at the Institute of Zoology …
6 A: I am my own boss – which is nice …
7 A: This means about three hours more work after I should have finished for the day.
8 B: I'm the link between the girls and the record company, stylists, accountants …
9 D: I used to work Saturdays, too, but now my weekends are completely taken up …
10 C: I show visitors … around, talking them through the set-up.
11 A: Sometimes it is difficult to … know exactly what is going on at head office.
12 A: do presentations to explain to clients about the industry.
13 D: I have to control my road rage …
14 C: to join a breeding programme at another zoo … questionnaires from … other zoos.
15 D: I mainly pick up and deliver small packets – that's all fairly standard …

Total = 15 marks

Part 2: No Longer Blowing in the Wind

16 E: Link between the worldwide problem and the action of the South Africans. Link between the town of Douglas and 'Our town'.

17 B: Link between the filthy town and 'She blamed the mess'.
18 G: 'The project staff' in G refers back to the job-creation project staff in the main text. Also the project led to the execution of the effigy, which in turn led to the campaign.
19 C: Link between 'spoil the party' and the successful results of the campaign. Also the representative's arguments make it clear that he is from the Orange Vaal store.
20 F: Link between the likely change in law regarding the thickness of bags and the angry reaction of the manufacturers.
21 H: The spokesperson in H uses similar arguments against alternatives to plastic bags to the plastic manufacturers, so it is clear (s)he represents their interests.
22 A: The retailers in A are suddenly co-operative for fear of worse legislation; this echoes 'galvanised some of the culprits into action'.

Total = 14 marks

Part 3: Dress Down

23 D: 'This move may have been born out of consideration … something more comfortable than a suit.'
24 A: 'Initially, I tried to sidestep it …'
25 C: 'Even more irritating … is banned lest a client should witness it.'
26 D: 'a substantial part of my time … allow me to nip things in the bud.'
27 B: 'Until recently, I ignored these calls. I've barely had time … let alone attend a job interview.'

Total = 10 marks

Part 4: Ballet Stars

28 C: 'the volleyball team, a sport at which she might have shone …'
29 E: 'I tucked myself away in the back, … wondering what I was doing there.'
30/31 B: 'When I joined the Royal Ballet … was really quite tiresome.'
30/31 E: 'I had to do everything … so the timing was far from ideal.'
32 A: 'I like nothing more than a spot of clubbing.'
33 E: 'so my body was a little weary by the end.'
34 D: 'Last year in New York … jumping the centuries and styles.'
35 C: 'I suppose I have that type of movement and flow …'
36 D: 'I was prone to colds and missed classes.'
37 C: 'whoever was inspired in the class that day would set some steps …'
38 B: 'I have been lucky … following injuries to other dancers.'
39 E: 'I felt some hostility … the Siren's role in *Prodigal Son*.'
40 A: 'all the boy students would stay on and compete against each other …'
41 D: 'It has long been a Kirov custom to give an up-and-coming dancer …'
42 B: 'I guess I wanted some freedom … reflect on my life.'
43 A: 'I was supple and agile …'
44 E: 'I very nearly missed getting my diploma as I had a rehearsal …'

Total = 17 marks

PAPER 2 Writing

Part 1

Question 1

Style: The letter to the friend is informal, the letter to CAH is formal.

Content: Letter to friend.
Focus on the information from Reudiger's, noticing in what respects it seems to be better than CAH (accommodation, salary, working hours).
Compare the two pieces of information, rather than repeat the doubts about CAH, which are needed for the second task.
Ask for advice, reflecting that you are unsure what to do register surprise that the friend thinks Reudiger's are not to be trusted.

Letter to CAH
Ask for more information about all the annotated points. Refer to the urgency of the matter.

Part 2

Question 2

Style: Report format, formal language. Use headings, numbering or bullet points.

Content: Expand on the scheme and what it entails in your introduction. Address the points about how well the student adapted, problems and recommendations. Make a judgement about the success or otherwise of the scheme in this case.

Question 3

Style: Formal, polite, restrained. Continuous prose.

Content: Give details at the beginning of your letter about what/where/when. At the end say what action you wish to see (e.g. some form of compensation). Use all three bullet points in the question.

Question 4

Style: Fairly formal, with a clear beginning, middle and end. The line of argument must be very clear.

Content: The problems of motivation can be psychological, linguistic, or otherwise – the best answers will contain a range of different types. The two questions covered under the second bullet point can be considered together.

Question 5

Style: Semi-formal, addressing the students directly. Use section headings or bullet points.

Content: As per bullet points.

PAPER 3 English in Use

There is one mark for each correct answer in Parts 1–6.

Part 1: No Ordinary Novelist

1 C: 'assume' is similar in meaning to 'conclude' here, and refers back to 'so prominently'.
2 A: 'a great deal' is the correct collocation.
3 A: The meaning here is similar to 'included in'.
4 D: This suggests the rich people walked past the beggars and ignored them.
5 B: '(in) stark contrast' is the correct collocation.
6 A: a rather formal word meaning similar to 'kept' or 'held'.
7 C: a fixed phrase meaning that he lived extravagantly/spent more than he earned.
8 A: the fixed phrase is 'no choice (or alternative) but to …'
9 D: the only possible collocation here.
10 D: a strong collocation.
11 A: This suggests a period of time that was fairly short.
12 B: secondary meaning of 'work' (a work of art/literature)
13 A: often used to describe when books are first published.
14 C: 'in serial form' is the more common version of this fixed phrase.
15 A: meaning part of a story told over a period of time.

Part 2: BEARS ON CAMPUS

16 *to*: 'claim to fame' is a fixed phrase.
17 *with*: a grammatical collocation.
18 *as*: a grammatical collocation.
19 *like*: 'climate change' and 'marine biology' are obviously examples of specialisation.
20 *which*: In this meaning, 'which' refers to the whole of the previous sentence. It means something like 'and this fact'.
21 *more*: This item requires reading backwards and forwards. The previous fact is surprising enough, but the next one is 'even more surprising'.
22 *where*: This meaning of 'where' is similar to 'in which'.
23 *such*: 'skills like' or 'such skills as'.
24 *themselves*: the grammar is 'protect oneself against something'.
25 *So*: A rather literary use of 'so', but common enough in writing.
26 *without*: Logically, rifles are needed because of the risk of attack from the bears.
27 *spite*: The bears are dangerous, so the gap clearly reflects a contrast with Svalbard being a great place.
28 *Thanks/Owing/Due*: The meaning is similar to 'because of' or 'as a result of'.
29 *further/farther*: 'more' is not correct! 'Further' is the comparative form of north/south, etc.
30 *enough*: Note this use of enough: adjective + *enough* + *to*.

Part 3: Starting Over Again

31 *from*: 'an enlightened schoolteacher' is the subject; 'made sure' the verb.
32 *of*: 'make sure that' or 'make sure of something'
33 *such*: 'such' would be right if it came before the 'a'.
34 *and*: 'and' would need 'to take up drawing and needlework'.
35 *again*: Be careful. There is nothing grammatically wrong, but some items need careful reading of the text around the gap.
36 *at*: To become correct, this would have to be: 'Afterwards, (when I was) at college …'
37 ✓
38 *much*: 'more and more frustrated' or 'much more frustrated'.
39 *for*: 'long to do something' or 'long for something'
40 *myself*: 'making time for myself' would be correct.
41 ✓
42 ✓
43 *amount*: 'a large amount of cash' would be correct.
44 *give*: 'give' can be used with 'support' when 'support' is a noun, but the following word 'me' confirms that 'support' here is a verb.
45 *as*: the meaning is 'restore my drawing skills to their previous standard'.
46 ✓

Part 4: ZEBRAS

47 *fortunately: (noun to adverb form)*
48 *nutritious: (noun to adjective)*
49 *digestive: (verb to adjective)*
50 *seasonal: (noun to adjective)*
51 *plentiful: (adverb to adjective)*
52 *countless: (verb to adjective)*
53 *gatherings: (verb to plural noun)*

Get that Job!

54 *pursuit (verb to noun)*
55 *presentation (verb to noun)*
56 *creative (verb to adjective)*
57 *achievement(s) (verb to noun/plural noun)*
58 *irrelevant (adjective to adjective with negative prefix)*
59 *honesty (adjective to noun)*
60 *ignorance (verb to noun)*
61 *impression (verb to noun)*

Part 5

62 *bringing/taking*: refers to 'return'.
63 *gave*: refers to 'notified'.
64 *notice/warning*: refers to 'well in advance'.
65 *to hold/to hang*: refers to 'extend the loan'.
66 *rang/had rung*: refers to 'had telephoned'.
67 *OK/fine/all right/alright*: refers to 'was accepted'.
68 *had happened*: refers to 'explaining the circumstances'.
69 *look at/view/check out*: refers to 'consult'.
70 *allowed to/supposed to*: refers to 'for staff use only'.
71 *(long) time/(long) while/few years*: refers to 'a long-standing member'.
72 *before/previously*: refers to 'in the past'.
73 *none*: refers to 'all three terminals (were unoccupied)'.
74 *was being*: refers to 'were unoccupied'.

Part 6: A Good Night

75 E: The Internet is something that 'users access'.
76 H: There is a clear connection between 'the light bulb' and 'eliminated darkness'.

77 B: The article has stressed the need for a decent amount of sleep, so there is a likely link between people' sleep before the light bulb and positive feelings.
78 I: Link between 'important things' which happen to the body and 'restorative and conserving'.
79 F: Link between saving energy and using less oxygen.
80 C: Link between 'growth hormone' and 'children'.

PAPER 4 Listening

Part 1 Pioneer - Perkin

1 (incredibly) influential
2 chemistry
3 1856
4 bark
5 coal
6 (red)(coloured) powder
7 plants/insects
8 permanent/waterproof/washable

Part 2 Kite-flying through the ages

9 China
10 hunting
11 radio
12 ice (in polar regions)
13 flying machine/aeroplane
14 250,000/two hundred and fifty thousand/a quarter of a million
15 battle
16 indoors

Part 3 Record label - woman

17 D **18** B **19** A **20** B **21** C **22** C **23** C

Part 4 Games played in family - 5 ppl

24 A **25** A **26** C **27** B **28** A **29** C **30** A **31** A
32 B **33** C

Test 5

PAPER 1 Reading

Part 1: Travel Africa

1 C: the absence of a mention of the beach … Intriguing …
2 D: seductive descriptions
3 C: considering the country's considerable coastal attractiveness.
4 B: concludes with … the company's code of conduct …
5 E: The index is puzzling and it takes a bit of time to work out what is where …
6 A: accompanied by fact boxes covering the type of trip, transport, etc.
7 C: cruises across the border into Senegal
8 E: the bulk of this 124-page brochure is devoted to the Southern African countries.
9/10 B: tables showing seasonal variations
9/10 D: information on various (seasonally variable) charges
11 A: Budget, where guest houses and DIY camping are part of the action.
12 C: over half of which … the swimming pool, which dominates most layouts.
13 B: extensions of up to a week on Zanzibar Island are available.
14/15 B: featuring an original ten-to-a-page design …
14/15 C: Clever use of a question-and-answer technique covers essentials such as …

Total = 15 marks

Part 2: The Thatchers

16 C: Link between new developments/changing profession and 'these new techniques'.
17 H: Link between 'the signs of progress' and Jonathan's mobile phone.
18 G: Link between use of hazel wood and willow wood. Link between the use of the spar in thatching and 'for this purpose'.
19 E: Link between the increase in business and rich townsfolk buying second homes. Link between farmers restoring buildings and 'Times may be good …'.
20 D: Both paragraphs deal with the use of straw in thatching. Link between English thatchers and 'The Howells for their part …'.
21 F: Link between the technical explanation and 'the kind of painstaking work …'. Link between some experts who regard imported reeds as a threat and traditionalists getting upset.
22 A: 'This issue' in A refers back to the problem caused by imported reeds. Link between 'They don't like it' in A and 'fraught with conflicts'.

Total = 14 marks

Part 3: Music at School

23 C: 'the sense that there is still something urgent to say within the medium has largely evaporated.
24 B: 'The current fashion … creative and active … I feel strongly that listening to music is actually a crucial component …'
25 C: 'classical music is also listened to uncritically … she had banned herself from using the system whilst working, so inaccurate had her report writing become.'
26 D: 'the aural awareness of the average listener … is also severely under-developed.'
27 A: 'a particular piece of music is able to move … by its irrational, primeval power.'
28 C: 'we should not make … any value judgements about what form is 'superior'.

Total = 12 marks

Part 4: Service Excellence Award

29 D: 'great emphasis is placed on mentoring, whereby senior staff advise and assist …'
30 C: 'the publication of league tables, which ranks individual depots.'
31 A: 'to offer follow-up maintenance and facilities management.'
32 D: 'keepers ruled over their individual domains …'
33 B: 'Enthusiasm and sheer exuberance … satisfied customers.'
34 D: 'the public will simply not accept … our environmental contribution.'
35 B: 'When it was first floated … a £2 million business …'
36 A: 'clearly defined its market niche … buildings of up to 10,000 square metres.'
37 C: 'three years after its previous triumph …'
38 A: 'When staff were consulted … wish to stay put.'
39 D: 'each employee is treated … deal with any service failure on the spot.'
40 C: 'the efforts of competitors to emulate its success …'
41 C: 'they go out and seek employees' suggestions … to formulate an action plan.'

PAPER 2 Writing

Part 1

Question 1

Style: The letter of apology should be formal, the newsletter entry semi-formal and purely factual.

Content: The letter should
apologise for those things which were the fault of the company
defend the company where it was not at fault (e.g. the laptop computer)
say what action will be taken over the broken mirror, copies of the Annual Report and key.

The note should say
what happened during the weekend
what aspects of the weekend were well-received
what aspects were less well-received.

Part 2

Question 2

Style: Semi-formal

Content: You may describe places in your country or your town or both, and there is no limit on how many you feature. Throughout, the focus must be on the 'away from the tourist trail', with a particular emphasis on places which will enable visitors to meet the people and experience the 'real' culture.

Question 3

Style: Informal, reflecting the target student audience.

Content: Give details of the activity, saying why it was unusual for you and how you felt. The last point should be dealt with throughout the account.

Question 4

Style: Informal, chatty and persuasive. Must use section headings, underlinings, etc.

Content: as per bullet points

Question 5

Style: Informal, in spite of the business-orientated subject. No headings.

Content: Give some details of the joint venture and what your duties will be. Say why you were chosen, and how you feel about it.

Total = 13 marks

Paper 3 English in Use

There is one mark for each correct answer in Parts 1–6.

Part 1: Mystery of the Deep

1 B: the collocation is 'catch a glimpse'.
2 D: 'claim' here means something like: 'stating something which others might not agree with'.
3 C: meaning 'no longer in existence'.
4 D: The suggestion is that the local hotel industry, for example, benefits from all the publicity about something which probably does not exist.
5 D: e.g. the sighting (noun) of a rare bird, new star, UFO.
6 B: i.e. the international press got hold of the story and spread the news.
7 A: a common collocation.
8 B: The wrong options are all things people might do: 'remained' is the only one which could be used of a photograph.
9 B: a multi-part verb.
10 B: The suggestion is that it was hidden before.
11 D: means 'gave a prominent part to'.
12 B: 'heavy' collocates with 'disguise'.
13 A: meaning something which puts back your progress.
14 D: a fixed phrase.
15 C: the opposite of a 'fake'.

Part 2: Bicycle Town

16 *to*: a common phrase. e.g. New York is home to many of the world's tallest buildings.'
17 *Due/Owing/Thanks*: the meaning is similar to 'because of'.
18 *been*: 'cycling' comes first, 'seen' is the past participle, so you are looking for a passive structure.
19 *around/about*: meaning 'travelling from place to place'.
20 *or*: a rather literary grammatical device: 'Whether X or Y …'
21 *in*: 'secure in the knowledge' is a fixed phrase.
22 *with*: a very common grammatical collocation.
23 *not*: the meaning is that this isn't a problem either.
24 *at*: a grammatical collocation.
25 *another*: 'from one another' or 'from each other'.
26 *most*: 'for the most part' is a fixed phrase.
27 *their*: Be careful. This refers back to the subject, which is 'routes'.

28 *so*: 'so that' (or 'in order that') means something like 'and therefore'.
29 *the*: 'all the more' is a variation of 'even more'.
30 *who/that*: Don't forget, 'cyclist' is the person.

Part 3: Table for Two

31 *Entering our*: Without the clause 'our favourite restaurant …' the comma would be needed.
32 *redecorated* (sp.)
33 *Ownership'*: The inverted commas need to be closed.
34 ✓
35 *couples*: This is a straightforward plural.
36 *Noticing* (sp.)
37 ✓
38 *waiter. 'But*: Different people are speaking. A full stop is needed to show this.
39 ✓
40 *sympathy* (sp.)
41 *it's*: the apostrophe signifies a contraction (it is).
42 *management* (sp.)
43 ✓
44 *please*: Be careful. It may be the beginning of a line, but we are in mid-sentence.
45 *to*: Be careful. This counts as a misspelling.
46 *lovely* (sp.)

Part 4: Insects and Camouflage

47 *survival: (verb to noun)*
48 *exception: (preposition to noun)*
49 *undergone: (verb to verb with new prefix)*
50 *blackening: (adjective to verb)*
51 *impressive: (verb to adjective)*
52 *response: (verb to noun)*
53 *undetected: (verb to adjective with negative prefix)*

The Emperor's Villa

54 *picturesque: (noun to adjective)*
55 *retirement: (verb to noun)*
56 *architectural: (noun to adjective)*
57 *remaining: (verb to adjective)*
58 *evocative: (verb to adjective)*
59 *admirable: (verb to adjective)*
60 *carvings: (verb to plural noun)*
61 *curiosity: (adjective to noun)*

Part 5: Waterlows Washing Machines

62 *up to*: refers to 'within'.
63 *bought*: refers to 'the date of purchase'.
64 *everything/the money/whatever*: refers to 'in full'.
65 *lasts (for)/runs for*: refers to 'is covered …12 months'.
66 *goes wrong*: refers to 'repairs'.
67 *nothing*: refers to 'free of charge'.
68 *any day*: refers to '7 days a week'.
69 *do/carry out/see to*: refers to 'effect'.
70 *it away*: refers to 'remove'.
71 *leave you/supply you*: refers to 'install'.
72 *runs out/expires/finishes/ends*: refers to 'has expired'.
73 *basis*: refers to 'a monthly payment'.
74 *for*: refers to 'against'.

Part 6: Interactive Movies

75 I: Studios are places where movies are made.
76 E: Grammatically, 'gain access to' will be followed by a noun (phrase), so the only other possibility would be G. But there has been no mention of soap operas.
77 G: 'glued to' is likely to be followed by 'television'.
78 A: This picks up on the idea in the paragraph of getting involved in the creation of the film.
79 B: The gap clearly requires a second benefit to the film-makers.
80 H: Link between getting involved in the making, watching the film, and telling their friends.

Paper 4 Listening

Part 1

Sandra Wadeswill - diving instructor

1 (to be)/(becoming) (a) research scientist
2 (pure) math(s)/(pure) mathematics
3 P.A.D.I
4 Marine resource development
5 North Atlantic (Diving)
6 (the) Internet/world-wide web/(her/their/the company's) website
7 (a) (one) secretary
8 (a) boat charter business
9 (a) separate office

Part 2

Musical Event for Cyclists

10 (annual) music festival
11 bell(s)/hooter(s)
12 sixty-one/61
13 (The) Kitchen Concerto
14 (very) (long) crocodile
15 team leader
16 sign an agreement/sign up
17 3505447

Part 3

Chimpanzees

18 attack
19 eye(s)
20 (highly) sensitive
21 bedding (material)
22 political
23 (pair of) sunglasses
24 ambassadors
25 drugs
26 sentimental
27 nut(s)

Part 4

Weekend breaks - 5 ppl

28 B **29** C **30** C **31** B **32** C **33** B **34** A **35** C
36 A **37** B

Test 6

PAPER 1 Reading

Part 1: Book Early for a Flight into Space

1 E: 'Astronauts on long-haul missions, lasting several months have been shown to suffer bone damage …'
2 A: 'You can now sign up for a trip into space without having to obtain the approval of the US government …'
3 D: 'there's little prospect of that in the short-term (referring back to 'space travel on a mass scale)'
4 G: 'While it is easy to laugh at such extravagant imaginings, and some people have done just that …'
5 C: 'Another has put $500 million into developing the technology to send a hotel into orbit …'
6 B: 'For some, the dream of space travel … much of their savings to achieve it.'
7 F: 'the first morning your toothbrush floats away from you may be amusing, the next day it may not.'
8 C: 'One US-based company … went out of business.'
9 D: 'One envisages … a space vehicle to the stratosphere.'
10 B: 'a yet-to-be-determined price for a voyage to the Moon.'
11 E: 'They didn't realise that being gravity-free would be half the fun for astronauts …'
12 F: 'Sleeping quarters and dining rooms … guests could lie down in bed.'
13 B: 'Lou Anne Gibson, a retired jet flyer, is paying on an installment plan …'
14 F: 'equipped with a creative dance floor, sports stadium, etc.'
15 E: 'To avoid this … many imagined spinning space ships.'

Total = 15 marks

Part 2: Superstars on Ice

16 C: 'There's an irony in all this' draws a contrast between the present popularity and the past indifference towards ice hockey.
17 F: Link between 'crowds of 8,000' and 'To match this demand'.
18 A: 'This idea' in A refers back to the 'North American blue print'.
19 H: Link between creating a new team in a city and finding somewhere to play.
20 D: 'The strategy' in D refers back to the Giants targeting the family.
21 G: Link between the policy of capping wages and ice hockey's financial success in G.
22 B: Link between the big American corporation and international interest in the game. Link between what the fans fear in B and what franchise owners want.

Total = 14 marks

Part 3: Menace or Convenience

23 D: 'What a waste of money … other new bits of technology'.
24 B: 'I reasoned that as everyone now had one, surely no one would be offended …'.
25 A: 'Without the means of ringing ahead … with so little time to spare?'
26 B: 'No mental commitment to the task in hand when the mobile can ring at any moment …'.
27 C: 'One suspects … that prevents effective delegation in such situations'.

Total = 10 marks

Part 4: Travel Books

28 D: 'The reader is put more in the position of a listener …'
29/30/31 B: 'He made up his mind … one month later.'
29/30/31 C: 'Just as the author … join him on his mission.'
29/30/31 F: 'In 1829 … but by bicycle.'
32 E: 'The opening chapter … prepared to court publicity …'
33/34 C: 'What the story lacks in any gripping action, it more than makes up with …'
33/34 F: 'While not offering any great insights … make the book worthwhile.'
35 C: 'clearly sets herself an over-ambitious task … in less than 250 pages.'
36 F: 'And the continual 'flashbacks' … work perfectly.'
37 D: 'joyous, bubbling stream … the grandmother of the title … ostensibly she is telling her stories to her young grandson …'
38 E: 'his many conversations … accounts from other explorers.'
39 B: 'to really find out about life … in the company of the people who live there.'
40 F: 'fulfil a childhood dream …'
41/42 A: 'He warns his readers … is highly successful …'
41/42 E: 'Out of this jumble … known in Tibet as the chemo.'
43 C: 'attempts to spice up the story … Benge's aching limbs.'

Total = 16 marks

PAPER 2 Writing

Part 1

Question 1

Style: The publicity leaflet should be semi-formal, persuasive and laid out making full use of headings, underlinings, bullet points, etc.

Content: Leaflet
Refer to the location and its advantages, as a way of 'softening' the car parking problem.
Elaborate on the design / furniture / décor.
Refer to encouraging families, at certain times only.
Refer to at least one of the other points in the notes.

Note
The note should be polite and respectful, acknowledging the owner's letter, and saying a little about the content of the leaflet (e.g. any problems that you had/anything you were unable to include).

Part 2

Question 2

Style: Informal, journalistic style.

Content: Both parts must be attempted. Both must reflect the central point – what is so special about the book and piece of music that you could never tire of them?

Question 3

Style: Fairly formal, in continuous prose.

Content: As per bullet points.

Question 4

Style: Informal

Content: Include a friendly introduction, then tell the friend about at least two beautiful views, describing them briefly. Recommend one for the front cover. Also include pictures of people/towns/buildings which capture the way of life.

Question 5

Style: Formal. Report format, using headings, numberings, bullet points, etc.

Content: Give details of how the service and facilities have declined. Give an example of a response (to your complaints) which annoyed you. Make some kind of recommendation at the end.

PAPER 3 English in Use

There is one mark for each correct answer in Parts 1–6.

Part 1: Master of Suspense

1 D: 'accused of murder' is the correct collocation.
2 B: again a question of collocation.
3 B: meaning 'in 1926' or 'then'.
4 A: link between 'line' and 'divides'.
5 C: refers back to 'his sixty years of film-making'.
6 B: 'fairly' is much the most positive of the options.
7 A: a standard collocation.
8 B: rather literary, written English, meaning 'both' or 'respectively'.
9 C: 'generally' anticipates a word like recognised, or believed/thought/held.
10 C: a very common collocation.
11 A: meaning 'derives' or 'originates'.
12 C: 'to the full' is a stylistic variant of 'fully'.
13 B: The word is clearly a description of Hitchcock.
14 A: The choice of word is clearly deliberate, and intended to suggest something to people.
15 C: another collocation.

Part 2: All That Jazz

16 *it*: refers to 'the song'.
17 *if*: In spoken English one might say 'sounds like' here. Also usable with other 'senses' verbs such as 'looks'.
18 *Despite*: The gap obviously requires a word similar to 'however', because of the contrast between the apparent failings of the vocalist and the enjoyment of the audience.
19 *into*: One of the uses of 'break into' is with sudden applause.
20 *that*: 'Could it be that …?' is a relatively common sentence stem.
21 *the*: a very common linking expression.
22 *others*: There is a link back to 'sometimes'.
23 *do*: This refers back to 'lie as much in …' without repeating the word 'lie'.
24 *no*: means the same as 'without doubt' or 'undoubtedly'.
25 *Even*: The meaning is similar to 'all the same' or 'nevertheless'.
26 *which*: In spoken English the 'at' would go after 'played'; either way 'which' refers to 'tempo'.
27 *at*: 'at least half' = 'half or more'.
28 *might*: a common 'tag' at the end of a sentence (also with 'say').
29 *what*: This usage of 'what' means something like 'that which'.
30 *on*: the grammar is 'base X on Y'.

Part 3: The 'Credit Card School'

31 *it*: There is nothing for 'it' to refer to.
32 *been*: 'are given' or 'have been given'.
33 ✓
34 *with*: Be careful. Sometimes a line can look right if you don't look carefully enough ('carry them with them' would be right).
35 ✓
36 *there*: Be careful. This line looks right until you read on to the next one.
37 *to*: the grammar is: 'enable somebody to do something'
38 *is*: 'do something wrong' or 'do something which is wrong'.
39 ✓
40 *which*: Another line which feels right until you read on.
41 ✓
42 *that*: This is 'see' in the sense of 'regard' (see something as …)
43 *so*: If 'so' were right, you would be looking for a 'that' to follow.
44 *for*: 'for what' or 'why', not a mix of the two.
45 ✓
46 *or*: The 'a' makes this impossible – but it's easy to miss the 'a'!

Part 4: New Print Medium

47 *recognisable: (verb to adjective)*
48 *knowledge: (verb to noun)*
49 *contributor: (verb to 'person' noun)*
50 *successful: (verb to adjective)*
51 *sceptical: ('person' noun to adjective)*
52 *faithfully: (noun to adverb)*
53 *clarity: (adjective to noun)*

Avene Thermal Spring Water

54 *unrecognised: (verb to adjective with negative prefix)*
55 *scientists: ('thing' noun to plural 'person' noun)*
56 *beneficial: (noun or verb to adjective)*

57 *miraculous: (noun to adjective)*
58 *treatment: (verb to noun)*
59 *height: (adjective to noun)*
60 *disastrous: (noun to adjective)*
61 *rediscovered: (verb to adjective with new prefix)*

Part 5: D-TEC Computer Training

62 *assessed/evaluated*: refers to 'nobody gives them marks for how well they do'.
63 *below/under*: refers to 'simply isn't good enough'.
64 *may be/might be/could be*: refers to 'it's possible their company will make them.'
65 *to repeat*: refers to 'do the course again'.
66 *completion*: refers to 'finished'.
67 *be awarded/be given/be issued*: refers to 'get a certificate'.
68 *who attend/attending*: refers to 'went to …'.
69 *constitute/represent/mean/signify/correspond to*: refers to 'doesn't count as'.
70 *a preference/their preference(s)/(their) choices*: refers to 'which project they'd rather do'.
71 *attempt/effort*: refers to 'do our best to'.
72 *guarantee*: refers to 'don't make any promises'.
73 *the right*: refers to 'the rules allow us to …'
74 *(absolutely) necessary*: refers to 'if we really have to'.

Part 6: The Night Worker

75 D: Link between '15 years ago' and 'now'.
76 G: The gap is clearly a third quality which Valerie requires of her team.
77 I: As with question 76, this is the third thing in a list.
78 H: Link between '6 a.m.' and 'when'.
79 A: Link between difficulty in adapting and 'can take up to six months'.
80 C: Link between 'include us in department events' and 'make us feel a part'.

PAPER 4 Listening

Part 1

Pinlair – Aircraft Charter Company

1 (the) (flight) crew
2 account manager
3 attention to detail
4 sport(s) teams
5 legroom
6 chef
7 46/forty-six
8 computers/(a) computer (terminal)/computer terminals
9 capital(s)/capital cities

Part 2

Edward Bransfield

10 1820
11 Ireland
12 fishermen
13 (a/the) navigator
14 (several) islands (lying off the shore)
15 (north) (of)/(northern) Canada
16 (his) family/(distant) relatives/relations/descendants
17 (a) (scientific) research ship
18 (a) (British) (postage) stamp

Part 3

Arb – Radio programme

19 D **20** B **21** D **22** A **23** C **24** B **25** B

Part 4

Talk about their work – 5 ppl

26 D **27** E **28** A **29** H **30** G **31** D **32** F **33** E
34 G **35** C

Tapescripts

Test 1

PART 1

You are going to hear a woman who works as a tour guide talking about her work. For questions 1–9, complete the sentences. You will hear the recording twice.

Hello. My name's Natalie and I'm going to tell you a few things about my job. I'm an Australian tour guide and I spend most of my time taking groups of Australian tourists around Europe; England and Italy mostly, but sometimes France and Germany too.

It surprises people when I tell them how little experience I had when I first started in this job. Well, you know, obviously, languages are useful, but while knowing some history does help, it's not crucial. And that's because you're trained out on the road for seven weeks before you begin. Well, I'd done a two-week European trip as a tourist the year before starting, so that was a great help.

Yes, there's a lot of competition for these jobs in Australia. I'd worked in a travel agency there, and also done a summer in the Maldives working for a holiday company, but I still had to go through quite a complicated recruitment procedure before getting this job. The application form alone was quite demanding, they asked all sorts of questions, and I wasn't at all sure that I'd put down the right things. Anyway, I did get through to the interview stage. You have a formal interview and then you have to stand up in front of a group of people and give a talk; they want to see how you're likely to perform in the actual situation, because it's no good being shy or too timid. Anyway, both these bits went well, because I'm quite confident really, on the whole.

And the company's right to be choosy, because to be a good travel guide, you've got to have a genuine interest not only in the travel, but also in the people. The tours range from ten to forty-six days in length and you're with that coachload of fifty people all the time. You're never really off duty because you're responsible for making sure all the arrangements go smoothly; keeping everyone happy.

And it's the love of travelling rather than the pay that attracts people to the job. While you're away, obviously all your expenses are paid and, in my company, you get a weekly payment of up to $150, depending on your experience. Some other companies have contracts which offer bonuses of $50 per trip, if the feedback forms the customers fill in are positive, but that's not always fair, because you do get difficult customers and you can't always please everybody.

But there's a lot of job satisfaction if things go well and this more than makes up for the demanding schedule. Because the work is seasonal, you don't get much of a break between trips. And often the hardest thing is finishing a trip, saying goodbye to people you're just getting to know, and then having to turn round and welcome another group.

Now, if you've anything you'd like to ask …

PART 2

You will hear a radio announcement about two events happening later today. For questions 10–17, complete the notes. Listen very carefully as you will hear the recording once only.

Now, some information about two events happening today in the historic town of Langham, a lovely place, famous for antique shops and excellent restaurants. With its castle and beautiful 200 year-old theatre, it's well worth a visit if you've never been.

Firstly, there's a new exhibition opening today at the Wildlife Art Gallery, which is quite close to the theatre in Castle Street. Now, if you like paintings that depict animals and birds, then this gallery really is the place for you. The exhibition opening today is of work by the painter Wendy Wilson. You may know her work because a few weeks ago there was a fascinating programme about her on television. On the programme, you saw how Wendy goes all over the world, for example to remote parts of Africa and central Asia, painting pictures of animals and birds.

In fact, today's exhibition is tied in with a book that the gallery's launching entitled 'Tigers in India' and some of Wendy's big cat pictures, painted when she visited the Indian sub-continent last year, are featured in the book. And the fascinating thing about Wendy is that, unlike many artists, she doesn't paint from photographs of animals. Rather than carrying a camera, she literally stands a couple of metres away from bears and lions, etc. and paints the most stunning pieces of work from life.

Now, Wendy's going to be there in Langham today and she'll be happy to talk to you, if you've got any questions about her work. There'll be plenty of her pictures for sale too. The exhibition is open from midday till five, and Wendy's going to be there from two o'clock onwards.

The other thing going on today, if you decide to go to Langham, opens at 11 a.m., so get there early and you might be able to combine the two. This is in the Farming Museum which is located in Market Street. Today, in the museum, as well as all the exhibits related to the history of agriculture, you'll be able to see the artist Edward Colne at work. Edward, who makes objects out of metal, has been invited to create a piece of sculpture for the museum, and visitors will be able to watch him at work. For this project, his raw material is all kinds of old metal agricultural tools which people have brought in. Yesterday, he was working on the main structure of the piece, which is made out of a large wheel, and today he's doing the decorative work.

As well as the big wheel which will be static, the sculpture will feature all kinds of smaller moving parts and they're going to have it on permanent show in the building when it's finished. Now, …

PART 3

You will hear an interview with a woman who works as a casting director in the film industry. For questions 18–25, choose the best answer, A, B, C or D. You will hear the recording twice.

Interviewer: My guest today is Barbara Darby. Her name has appeared on the credits of many well-known films. Although her role in making those films successful was crucial, you've probably never heard of her because she works as a casting director. Barbara, welcome.

Barbara: Hello

Interviewer: So it's quite a big responsibility, is it, Barbara, finding the actors for a film?

Barbara: The job of a casting director is a highly-skilled one actually, because without the right cast, there's no movie. Although experience counts of course, intuition is the essential quality for the job, and that's not something you can learn. You signal things to the audience through the kind of actors you cast and those signals have got to reflect the central message of the script and the director's vision.

Interviewer: So how do you go about it?

Barbara: It's an odd process, because it's not just about casting a certain number of actors in roles. The dynamic is incredibly important: if you have a comedian, you have to cast a particular type of person against them. And it's also about energy: if one person has quite a low-energy style, then you need someone opposite them to gee them up a bit. When I meet an actor, I'm trying to find a quality in that person that reflects into the part in an interesting way, although actors don't really like people saying that, as they believe they can act every part. But that's how I do it.

Interviewer: And do you do the whole range of films, do you get to choose?

Barbara: I do say no to quite a lot of scripts. I only do films that I feel have something important to say, or that see life in an interesting way, or are being made by people that I know I like. After I've read the script, I start to have ideas and to talk to people.

Interviewer: And the director leaves it all to you?

Barbara: Well, I do all the preparatory work. The first stage is that agents send in photos, video tapes and resumes of actors that I've requested or that they think are good. I watch loads of tapes. If I like an actor, I'll meet them, or go to see them in a play. Then they go to meet the director who makes the final selection from my short list. On average they see about eight or nine actors per part, but I see many more. When I take on a film, I'll cast the whole thing, even if a person doesn't speak in a role.

Interviewer: So how did you get into this in the first place?

Barbara: I didn't so much choose my career as fall into it actually. I was hanging around London, working as a stagehand at the National Theatre and I met someone there who thought I'd be good at it. He was an agent and he got me a job as an assistant. I've always been drawn to the bright lights, and this was a step up from what I'd been doing.

Interviewer: And you were ambitious?

Barbara: Yes. I don't believe anyone who does well isn't. I was initially attracted by the glamour of it all, but I'm definitely not driven by money, because I still don't have any. What absolutely drives me now in all parts of my life is that I don't want to be old and have regrets. We are all able to do something successfully, and I think it's a shame if you don't achieve that.

Interviewer: But you took a break from your career at one time, didn't you.

Barbara: That's right. I was working on a film which was set in the rain forests of South America. I loved the place, but I had such a horrible time on the film that as soon as I came back, I put my whole office into nine bin bags and threw them out of the window. I said: 'If that's what the film industry is about, I'm giving up.' I stayed away for nine months.

Interviewer: But what went wrong, why did you give up?

Barbara: The worst aspect of the job is that the casting stage is a stressful time in the making of a film. It takes a lot longer than people think – a big film can take six months. An awful lot of other people's frustrations can land on you, and I've never really learnt how not to take it personally. I guess it goes with commitment.

Interviewer: But in the end they tempted you back, didn't they?

Barbara: The only reason I came back was because one of my favourite directors handed me a lovely script. It wasn't even that I wanted it, I'd got plenty of theatre work which I was enjoying. But I just couldn't bear the idea of anyone else doing that script because it was so brilliant. It's the best thing about my job, working with really fantastic people. I'm lucky, I work with interesting individuals and the scripts are good. But after my work is done, I move on – I don't get involved in the rest of the making of the film. At the end, at the after-shoot party, everyone looks at me as if to say, 'Who are you?' But I don't mind because the people who matter know what part I've played and anyway, by that time I'm already getting my teeth into the next one … and I love that feeling.

Interviewer: Barbara, thanks for talking to us today.

Barbara: Thank you.

PART 4

You will hear five short extracts in which various people are talking about holidays where they studied as a group. You will hear the recording twice. While you listen, you must complete both tasks.

Task one: for questions 26–30, match the extracts as you hear them with what was studied on each course, listed A–H.

Task two: for questions 31–35, match the extracts as you hear them with the comment each person makes about their course, listed A–H.

Speaker One

I have an old-fashioned belief in life-long self improvement. I also have that need for tutorial guidance which is so typical of musicians. So, the idea of a holiday where you lock yourself up in the country with a group of like-minded people to learn a new skill it really appealed to me. There were about a dozen of us, all ages and backgrounds seemed to represented, which was brilliant, and we sat learning our lines all day. Then after dinner, what we'd prepared would be performed and discussed. It was hilarious and afterwards we all kept in touch and swapped photos, so I've got lots of memories to look back on.

Speaker Two

It's amazing how quickly people tune into a situation and organise themselves. Although we'd all opted for a self-catering package, the group soon set up a rota for providing the evening meal, which left us free most days to concentrate on the task in hand. I'm not sure that what we learned couldn't have been gleaned from one of those paperbacks entitled 'How to pen a best-seller', but we had a lot more fun doing it. The group psychology was fascinating to watch as it unfolded. As characters began to emerge, it became clear that the least prepossessing members of the group were going to turn out to be the most gifted.

Speaker Three

One unexpected aspect of the course was that we all became experts on the physical characteristics of lop-eared goats, so often did they feature in our representations of the various landscapes. There were also many outings, including a lovely meal in a local farmhouse, it was all very well organised. But it was the clear air and the sparkling perspectives that really encouraged me to try something new at home. Some people were rather shy, but that suited me, and everyone tended to get on with their own work. The tutor would give a demonstration in the morning, then wander round from easel to easel, giving advice about brushwork, etc. She was scrupulously fair with her time.

Speaker Four

As a single person, I'd had one or two lonely holidays abroad on my own, so I loved the friendly meals with everyone eating together. Most evenings ended in a sing-song, it was lovely. You can do all sorts of other activities, like throwing pots or trying your hand at wildlife photography. But as I hadn't so much as looked at a book since my schooldays, I was keen to get back some of my old fluency. The tutors are great, they realise you're on holiday and so no-one's going to rap your knuckles if you don't turn up for a class. Anyway, I could make just as much progress chatting to the locals, and they certainly had plenty of time for me.

Speaker Five

I was quite nervous at first, though there was no need to be. The group included a lot of people who, like me, were just looking for inspiration. One couple had won the holiday in a competition, some had been before, but they didn't seem to be much the wiser for it. My only criticism is that it could have been more hands-on. We spent a lot of time watching demonstrations when we could have been chopping or peeling ourselves. Because we had the afternoons free, we didn't get on top of one another, and as our efforts literally provided a topic of conversation at mealtimes, it was all very relaxed, and it was difficult not to get on with each other.

Test 2

PART 1

You will hear the headmaster of a primary school talking about the production of electricity by wind power at the school. For questions 1–8, complete the sentences. You will hear the recording twice.

Now anyone coming to visit us at Falton Primary school where I'm the headteacher, should have no difficulty in finding us. For one thing, we're located right on the top of a hill, and it's a lovely old red-brick building dating back to the 1930s, but the main reason is that we have a wind turbine machine standing 20 metres high in the grounds which can be seen from as far as 25 kilometres away on a clear day.

The turbine, which looks like a kind of tall thin windmill, has blades which go round in the wind and it produces electricity. We've had it for about a year now and the children are very proud to go to the first wind-powered school in the area. The turbine is part of an experiment which we're running jointly with the electricity company. They wanted to show that wind power could work at the level of the small community and not just at national level and we, of course, well we saw the educational opportunities that a scheme like this presented.

For us, the turbine fits perfectly with the philosophy of the school, showing science in action, and also it gave us a chance to explore all sorts of issues related to the environment as well as the scientific principles at work. If you don't have something practical to show children, topics like these can seem a little bit remote and even a little bit frightening.

We get our fair share of wind here, you know, and although it occasionally blows from the north or east, the turbine is positioned to take advantage of the prevailing winds which come from the southwest. Now, although we've only got one turbine here, it actually makes more electricity than the school needs when there's a good strong wind, and this really makes a big difference to the school's fuel bill.

What's more, when the school is closed or during the school holidays, at night time, for instance, that sort of thing, the turbine still runs if it's windy and the electricity produced then goes to the electricity company and we get a certain amount of money back from that. Currently that's going to pay for building maintenance here, although long-term, we hope that the income will pay for further educational schemes as well.

The school is surrounded by houses and, at first, we were worried about how our neighbours would react to the turbine. So, the children designed a survey to find out. And they found that we had something like 98% support for the scheme. The results surprised us actually, because the turbine's quite a size and, although there's no atmospheric pollution, people living in the vicinity are, of course, aware of the noise. I wouldn't say it was very disturbing, but the closest neighbours, I have to say, do hear it. They complain sometimes. But on balance though, most people seem to regard the experiment as a great success.

PART 2

You will hear part of a radio programme on the subject of the relationship between the shape of a person's hands and their personality. For questions 9–16, complete the notes. Listen carefully as you will hear the recording once only.

Now you may have heard it said that you can tell a lot about a person by the shape of their hands. And I'm not talking about palm reading or anything like that, I mean the actual shape of the hands and fingers. Well, before we investigate whether there is any scientific basis for this kind of analysis, let's just run through a few of the claims that are made about the link between hand shape and personality.

Firstly, there's the square hand. Now the claim here is that people with square hands, by which I mean where the palm of the hand is square from the wrist up to the fingers, that these people tend to be argumentative by nature. Whatever you say, they are likely to disagree with you, which can be fun if you're also like that, but it can get a bit tiresome if you're not. These are also people who get bored easily, it is said, who soon go off things, and other people, when they no longer present a challenge. So you have to work hard to keep their attention.

Then we have the people with what are called pointed hands. Now these are the long thin hands which are topped off with equally long and thin fingers that come to a point. These people, it is alleged, are full of intuition, they're people who can see through things very easily, and they've also got a great sense of humour which makes them fun to be with, but only if you're lucky because they also tend to like their own company.

Now the third type of hand is called the spatulate hand. The palm is broad and the fingers are blunt rather than coming to a point. And these blunt-fingered types are said to be faithful and considerate. These people will take your views into consideration and be loyal friends, although they do have a tendency to be talkative. So, if you find it hard to get a word in edgeways with certain people, take a look at their hands and you might just find they fit the description.

Finally, we have the conical hand. This is where the palm gets thinner towards the top and the fingers form a kind of cone shape. These, they say, are the messy individuals, the ones who never clean up after themselves. These people always hope that somebody else is going to make the effort and, really, although they're quite capable of looking after themselves if it comes to it, they rarely show much originality, and so they're better off with someone around to suggest new ideas to them.

So, those are the four hand types and, for what it's worth, the personal characteristics that are meant to go with them. To find out more, I talked to an expert …

PART 3

You will hear an interview with a young artist who is talking about her life and work. For questions 17–25, complete the sentences. You will hear the recording twice.

Interviewer: Now many of you will have seen and admired Lynda Buckland's striking drawings of the River Thames in London which were featured in a recent edition of a leading monthly magazine. Lynda joins me today to talk about her work. Lynda, hello.

Lynda: Hi.

Interviewer: Why the river, where did it all start?

Lynda: I feel energised by drawing a living, breathing thing. When I'm drawing down by the river, I much prefer it when there's something going on, a ship's docking or the cranes are moving. It's easier to feel involved, part of the action. My paintings are all about life and movement, as far as themes are concerned, I'm not interested in landscapes as such.

Interviewer: And they have a wide appeal, don't they, because we can all place them, we know where we are with them.

Lynda: Well, maybe that's because I'm actually quite resistant to the idea of moving into abstract art, because that's what everyone, kind of, expects you to do. The resistance stems, I think, from where I did my training. I was at a college where there was a very strong emphasis on figure drawing and traditional drawing skills generally. It'd be hard to shake that off, even if I wanted to.

Interviewer: So do you actually do the drawings down by the waterfront?

Lynda: Not much of the work is done in situ, actually, just the preliminary sketches. Those then act as my source of inspiration. I then take them home and work on them and play about with them until I get an idea of how a finished drawing might look. The drawings often take the form of composite images actually.

Interviewer: So your workspace is pretty important to you?

Lynda: It's funny you should mention that because when I did those particular drawings, I was working in a rented studio in South London. It was a great space, with a nice atmosphere. It was big enough to have six or seven pieces of work on the go at the same time. But it was beginning to get me down because although it wasn't that far away in terms of miles, it was a stressful journey to get over there. I often found that ideas that were fresh in my mind as I left the house in the morning were draining away by the time I'd fought my way through the traffic.

Interviewer: So where do you work now?

Lynda: Well, as I say, I'd had it in mind for some time to find a workspace closer to home, and then one day earlier this year, I noticed an easle in an upstairs window in one of the houses on the other side of the road where I live. I knew the girl across the road was an artist, but for some reason I thought she was a designer working in a potter's studio or something. I'd never met her to talk to. So it was a pleasant surprise to realise not only did I have a painter living nearby, but she also did her work there, too.

Interviewer: A real coincidence.

Lynda: Amazing. Seeing the easel standing there was one of those eureka moments, you know, I phoned her later on and said that I had a show coming up, and could I rent a room on a short-term basis. As it turned out, she was happy for me to take over a room as a temporary studio.

Interviewer: So it's really worked out well for you.

Lynda: I've only been in this studio for a couple of months, but it's already proved to be a revelation. There's the obvious benefit of just having to cross the road to get here, and at first I was concerned about whether I'd be able to completely detach myself mentally from the normal day-to-day routine, which is vital. I know I would be terribly distracted if I actually tried to work at home.

Interviewer: So tell us about the exhibition.

Lynda: The work I'll be showing at the exhibition in September is all new work, a lot of it produced in my present studio. Working there has had a real impact on my work. I think it's got a lot to do with the fact that I can come in and work in short bursts – one of the effects of that has been that the work has been developing more quickly and I think the images are sharper as a result. But it's not only that, the colours have changed, become softer, though I couldn't tell you why. Overall I think the effect is a much stronger image.

Interviewer: And what does the future hold?

Lynda: Although I have started to experiment with different surfaces and mediums – I tried doing some designs on ceramics recently which was fun – I'm actually most comfortable working on paper. I feel I know exactly what I can do with it, what it can take. Canvas frankly freaks me out. I know that a gallery can charge more for an oil painting on canvas just because it is an oil painting on canvas, but I can't really understand why. As far as subject matter goes, I'm also thinking about moving away from the Thames; going back to doing people, which is where I started really.

Interviewer: Lynda, good luck with the exhibition, and thank you for joining us.

PART 4

You will hear five short extracts in which different people are talking about things they have read and heard related to the modern workplace. For questions 26–35, choose the best answer, A, B, C or D. You will hear the recording twice.

Speaker One

I was reading an article at the weekend about how we're all in so much of a hurry that we don't have time to live properly. And it struck a chord with me because what it was saying is that, and it's probably obvious but it really got me thinking, is that we've had this amazing proliferation of labour-saving devices in the last hundred years, you know, vacuum cleaners, electronic mail and, you know, it's just beyond belief how many things we have to save us time. But what do we save it for? We now seem to save it for time to do even more things, it certainly isn't helping us to become leisured.

Speaker Two

What the woman on the radio said, which I thought was true, though I hadn't realised it before, is that at one time, if you had free time to spend doing what you liked, then this was a sign of status, it proved that you were somebody. Nowadays if you have free time, it rather suggests that you're underemployed or something. It's almost a mark of shame. It's actually terribly sad because what she's concluding, and I agree with this 100%, is that without unstructured time, and that means time with no set goals, we're going to lose the ability to have a wider vision, to see our jobs and our lives from a distance and keep the daily things in perspective.

Speaker Three

Well, what the report said was the real problem we face nowadays is not whether or not we do our work properly or find it satisfying, but establishing the right pace of work. It's deciding how much you can be expected to get through in a given time. And they reckon it all goes back to mechanisation. Take, for example, a washing machine, it makes washing clothes so easy, that we now want cleaner clothes than we used to feel were the norm. Instead of freeing us up, the machinery has lured us into doing more of something, and office equipment's the same. It's not the devices, it's our attitude towards them that's the problem.

Speaker Four

Well, from the book you get the idea that we're increasingly ruled by the computer and its offspring. But the writer maintains that it has created work, rather than representing a saving. Previously, there were some tasks that were so laborious, so time-consuming, that we didn't even attempt them, in other words the problem wasn't worth trying to solve at that expense. But the computer can now do these things quickly and cheaply, allowing us to embark on all sorts of schemes and projects that wouldn't have got off the ground before. This is undeniable, but what I take issue with is his simplistic assertion that this leads to rising stress levels in the workplace.

Speaker Five

Did you see the programme about holidays, the one that said that 15% of people were so busy at work that they didn't have time to take a holiday? I mean, it's incredible, or rather it's only too credible, more so in this country than elsewhere apparently, but it's a growing trend. People feel that they can't afford to leave their desks for fear of looking lax in some way, and with so much job insecurity about, nobody can risk that. But spending all your time on your work is a very dangerous thing because without the time to play, as it were, mentally, it's not just that you don't relax, that you're tired, but you can't be creative at work either.

Test 3

PART 1

You will hear a chef who cooks food for television programmes talking about his work. For questions 1–9, complete the sentences. You will hear the recording twice.

Hello. My name's Graham Gotham and I've worked on some very well-known historical dramas on television as what's called a props chef. I'm responsible for preparing the food that appears on set during filming.

I began my career as a cook in the Air Force, but in 1994 I left to work as a freelance chef, not in restaurants, strangely enough, but giving cookery demonstrations in department stores around the country. It was part of a publicity drive to sell gas cookers.

I got into television purely by chance. A TV drama was being filmed in the village where I live, and in one scene they needed the food for a picnic, but they couldn't get anybody locally to provide the food. So I thought I'd have a go. The film was set in eighteenth-century England, but the local library had no books on the subject, so I ended up spending hours in the local museum finding out not only what people ate then, but also how meals were served outdoors.

The funny thing is that although I never really liked history lessons at school, the research is the aspect of the work I enjoy most. My latest project is trickier though, as it's set in the 12th century and, unlike the nineteenth or early twentieth centuries, historical records about what was eaten then are rather few and far between. So I had to think around it and consider how people lived. For instance, few of them would have had an oven, so most meat would be cooked over an open fire.

As well as being historically correct, the food must also be able to withstand hot studio lights, so it has to be freshly-made and things which melt have to be avoided. If food is there merely for visual effect, it can stay until it starts to smell, though actors get fed up with looking at the same food for three days. But if it's actually going to be eaten, health and safety rules must be considered. I certainly wouldn't be popular with the director if I poisoned the leading lady!

And when the actors have to eat the food, other problems arise, because many actors are vegetarian. If the characters are eating meat, and people did a lot in the past, I have to make up dishes that look like meat but are actually made of something else. But much more of a problem is judging quantities. You never know how many retakes will be needed. I have to prepare enough food so that plates can he replenished over and over again. It's easy enough peeling lots of potatoes or making salads, but if a scene involves, for instance, a big wedding cake and it's cut before the director is satisfied, I have to go and seal it up to make it look untouched. But despite these problems, I really love my job.

PART 2

You will hear part of a radio programme about a well-known toy called a 'yo-yo'. For questions 10–17, complete the notes. Listen carefully as you will hear the recording once only.

The yo-yo is a toy that everyone must have played with at some time. It's a fairly solid round disc with a piece of string wound round a groove in its middle. At the flick of a wrist, the disc climbs up and down the string as if by magic and it gives hours of harmless fun.

Although yo-yos have been the new craze about once every ten years since the 1930s, they date back a lot longer than that. Evidence from paintings in art galleries shows that they had certainly reached France by the seventeenth century. But even before that, the ancient Greeks had them, as is witnessed by a 2,500 year-old vase that depicts a youngster playing with one.

But nobody knows for sure where they came from originally. One theory is that were first used not as toys, but as weapons by people living in parts of Southeast Asia. It is thought that the idea for this weapon first came to hunters who would hide in trees and throw rocks at animals below. By tying their rocks to a length of string, they got a second chance if their first shot missed it's target, without having to climb down out of the tree.

The name certainly appears to come from that part of the world. The first person to make them as toys and give them their modern name was one Pedro Flores who emigrated to the USA from the Philippines in the early twentieth century. His yo-yo was the first made to a new design where the string is attached to little rollers rather than directly to the disc. This allows the players to perform a certain number of tricks as well as just moving the disc up and down. It is the sophistication of such tricks that separate the serious player from the rest of us.

A businessman named Duncan bought the idea from Flores in 1929, and after that only his company made them because he maintained that only he had the right to use the name. A court in 1965, however, decided that the word had become so much a part of the language that it could no longer be restricted to one company.

Since the 1960s, new types of yo-yo have hit the market. The latest is described as having a 'brain' because it contains a special mechanism which makes it easier to handle and avoids the need to rewind it if you lose control. Despite it's brainy label, however, the yo-yo remains a simple device. Although modern examples use plastic rather than wood as raw material for the disc, the string has always been made from pure cotton, because although this has to be replaced occasionally, it gives the best performance.

And like many simple ideas, the yo-yo is likely to go on fascinating generations of kids for years to come.

PART 3

You will hear a radio interview with two people involved in the running of a circus. For questions 18–24, choose the best answer, A, B, C or D. You will hear the recording twice.

Interviewer: Today in the studio, as part of our series of interviews with famous duos we have two people who've worked together for more than fifteen years. Tony Morland is the boss and Anita Meadows is his personal assistant. Nothing unusual in that you might think, but what makes this duo a little different is the fact that the business which they both help run is in fact a travelling circus. Welcome to you both.

Anita: Hello.

Tony: Hi.

Interviewer: Now, Tony first, you own the circus. So do you come from one of those traditional circus families, was it in the blood?

Tony: Hardly. I had an unremarkable childhood up to the age of fifteen, But I'd seen my first circus at the age of about eight, and from that moment on, I'd set my heart on being part of that world one day. I didn't exactly run away to join the circus, but it was very much against my parents' wishes when I went. They really thought I should be getting some qualifications, I don't think they saw much of a future in it.

Interviewer: But what qualified you then for the circus ring? Did you have an act?

Tony: No, it wasn't like that really. The curious thing is that I never longed to be a performer. I didn't fancy leaping about on the back of a horse or juggling. No, right from the start, the thing that was uppermost in my mind was the idea of stepping out into that ring, wearing the big hat, and welcoming people to my circus. So at first, as far as I was concerned, it was just a matter of getting practical experience of how the circus worked. I was happy doing any job that was going actually.

Interviewer: And before long you did set up on your own, didn't you? How did you manage that?

Tony: I suppose I was about twenty-two and my Dad, who'd come round to the idea in the meantime, helped me by lending me some capital, which I added to my own savings to invest in my first tent. From then on, I was the boss. I only had a few acts, but later I teamed up with a friend and the circus has been a partnership ever since. I'd been in business for about five years, when I realised I really needed more administrative support, and that's where Anita came in.

Interviewer: And what made you join the circus Anita?

Anita: Well, unlike Tony, I never harboured any dreams of going off with the circus. In fact the idea had never crossed my mind. But when Tony's tent arrived in Manchester where I was living, I'd just been going through various family difficulties and I was ready for a change of scene. The idea of just travelling around as the booking office clerk, which is the post that I saw advertised, appealed to me. I thought it would offer a means of escape for a while.

Tony: She stepped into the role of personal assistant about five years later. She was a qualified secretary so it was a natural progression.

Anita: I can't ever remember being asked to become your PA actually, it just sort of happened. But having been with the circus for a while, I'd picked up a lot about what was involved in the running of the show, and I gradually just took more on, you know, I just did what needed doing. And I've since been on both word-processing and accountancy courses to help me cope with it all.

Tony: Now, I don't know what I'd do without her. I love the circus, but the paperwork would drive me crazy and its getting worse.

Anita: You can say that again, and it also includes a fair amount of diplomacy, which, let's say, isn't really Tony's style. I have to deal a lot with local officials when I'm booking the sites where the circus will appear. There's a lot of red tape and whilst most councils are alright, some do not understand the workings of the circus. For example, I'm presented with unnecessary requests for all manner of health and safety documentation, which is really only meant to apply to big corporations, it has no relevance to us. But there's no point in antagonising them either. You've just got to keep explaining your position calmly and clearly.

Tony: She also arranges things like work permits for foreign artists. That can be a real hassle. We have a lot of laughs sometimes though. My handwriting always comes in for a lot of stick; Anita's the only one who can decipher it. And she is very willing to work long into the night if necessary. So as long as everything gets done, I don't mind if she takes the odd afternoon off to do her own things. There's no clockwatching or standing on ceremony here.

Anita: I guess that's where we really see eye to eye, in that laid back approach. Without that it wouldn't work and I'd have moved on years ago.

Interviewer: Anita, Tony, thanks very much for joining me this morning.

Tony: Thank you.

Anita: Thanks.

PART 4

You will hear five short extracts in which various people are talking about vehicles they own. You will hear the recording twice. While you listen, you must complete both tasks.

Task one: for questions 25–29, match the extracts as you hear them with the speaker's occupation, listed A–H.

Task two: for questions 30–34, match the extracts as you hear them with the comment each person makes about their vehicle, listed A–H.

Speaker One

It was during a public transport strike, I was stuck in a cab, running late for an appointment with a patient, a leading politician. As we passed a showroom window, I saw this moped and so I jumped out of the cab, rushed in, and fifteen minutes later, the sale was complete. I'd had one as a teenager, so I knew how to operate it. I made the appointment on time and I haven't looked back since. It's not made for speed, but you can still glide past cars in jams, so it doesn't seem slow. It's increased my productivity, critical in these days of financial stringency in the health service, as I couldn't fit in as many consultations without it.

Speaker Two

My father drove for a living and was also a keen amateur racer and so for me, the cars came before the drumkit actually. But thanks to my success with the band, I've been able to indulge my passion. I started with a 1927 Austin which I only paid £20 for. I was 17 and learnt the rudiments of mechanics on that; my father's view was that part of the fun of running old cars was getting them working. I've got more than 30 at the moment, including the Austin, and some of them were his. Speed in itself has never been the big thing. It's more about getting the maximum from the car and beating the competition.

Speaker Three

I cycle to the office everyday. I started after I got fed up with being squashed like a sardine in the tram. My bike's a cross between a mountain bike and a racer which I put together myself from various old bikes. Cycling's very invigorating. It's healthy and really sets me up for dealing with difficult situations. You get plenty of those working with the homeless. Although I view cycling as doing my bit towards conserving resources, it's hardly a political statement. I love going out in the car at weekends. Just because you do this kind of work doesn't mean you can't enjoy pleasures like that. Fortunately, my husband's got his own business, so we can afford it.

Speaker Four

Modern cars are technically better, they go faster, but they don't have character. They're part of the faceless homogeneity of life today. I wish I'd lived in the first half of the 20th century, when my present car was built by hand. Life then had more style and individualism, and not only for the ruling classes. I used to have a wonderful collection of about fifty individually-designed vintage cars which I opened to the public at weekends. But when the recession hit my firm, I had to sell them all, just to keep afloat. So, I've lost fortunes as well as made them, but that's what being an entrepreneur is about, so I have no regrets.

Speaker Five

I've got quite a large bike actually, but I'm not a passionate enthusiast. I got into it when I was a starving law student and a car was beyond my means. Twenty years later, I still ride one every day when visiting clients. It's a very cost-effective way of getting about. The more weight and power you have, the easier it is to get free of the traffic, but I don't go in for speed much. I believe in wearing all the gear, though, which puzzles people. Sometimes I'll turn up for a lunch with a company chairman that I'm going to represent in court and get directed to the mail room because they take me for a dispatch rider!

Test 4

PART 1

You will hear part of a lecture about a nineteenth-century scientist who made an important discovery. For questions 1–8, complete the sentences. You will hear the recording twice.

The subject of my talk today is an inventor by the name of William Perkins. Now I can see that his name isn't very familiar to you, but I can assure you that his pioneering discovery in the mid-nineteenth century was incredibly influential and the results are still very much to be seen around us every day.

Now, when he made his discovery, Perkins was only eighteen years old and still a student. His father had tried to dissuade the young William in his choice of chemistry as his university subject, perceiving it as too academic and unlikely to provide a good living. Instead Mr. Perkins senior urged young William to follow his older brother into architecture. Wisely, William followed his own inclination and it was he who went on to found the highly-profitable family business.

But I've raced ahead a bit, because when the 18-year-old research student began his pioneering experiment in his room in 1856, what he was actually looking for was an artificial form of the substance called quinine. In the 1840s and 50s, malaria, the illness spread by mosquito bites, was rife and quinine was the only known cure. This substance was made from the bark of a rather scarce tree and so was limited in supply and very expensive. Perkin's professor had a theory that quinine could be produced artificially; that it might be a by-product of the process by which gas, of the type we still use for cooking and heating, was extracted from coal. That's why Perkins was set to work on this series of experiments.

Instead, however, of producing the colourless quinine he had been hoping for, Perkin's experiments resulted in a red-coloured powder. A lesser lad would have thrown it away in disgust, but Perkins, inspired by a desire to understand what had happened, continued to experiment with the powder. When some of it spilled onto his clothing and stained it a deep purple, he realised that he had produced something useful in quite another sphere.

Because, by accident, William Perkins had came up with a dye that could be used to change the colour of textiles. Until then, most clothes had been either black, white or in fairly natural brownish colours. Bright-coloured material was possible, but it was very expensive as the dyes that were used came from organic sources, largely plants and insects. And you needed large quantities of organic material to produce the right effects. What's more the dyes tended to have a fatal flaw, they were not permanent, the colour came out in the wash, or even worse, in the rain.

Perkins' discovery was, therefore, the first synthetic dye. Not only was it permanent, but it could be produced in large quantities and cheaply. This effectively marked the beginning of the artificial colour-dyeing industry.

PART 2

You will hear part of a radio programme on the subject of kites. For questions 9–16, complete the sentences. Listen carefully as you will hear the recording once only.

A kite is a light structure which flies in the wind at the end of a length of string. It is only in recent years that kite-flying has caught on as a major international sport, a development triggered by the invention of the now familiar two-line or stunt kite.

The first written reference to kites, however, has been found in China and dates back 2,500 years. Indeed, the flying of kites has always played an important cultural and artistic role in many parts of Asia, particularly Japan and India.

Throughout history, kites have served a variety of functions. In ancient times, they were principally used for hunting, making them an important element in assuring food supplies in some parts of the world. They have also featured in some famous firsts. For example, radio pioneer, Guglielmo Marconi used one to hoist the aerial for the first transatlantic radio transmission, and a kite carried the first line over the Niagara gorge in North America, to mark the beginning of the building of the famous suspension bridge there in 1846.

Kites are also a means of harnessing wind-power and are capable of pulling quite large weights in the right wind conditions. For example, for many years kites have been successfully used to pull sleds across the ice in polar regions. This perhaps being the origin of the sport of kite-buggying, where kites pull people along at high speed in three-wheeled karts, on various surfaces including ice. This ability to transport people may explain the fascination with kites over the centuries, since they offered the most tangible hope that one day people might fly. Indeed, when the Wright Brothers successfully produced the first flying machine, it bore a strong resemblance to an existing box-kite design.

There is a kite festival taking place every week somewhere in the world, and this weekend sees one of the world's largest taking place in France. Just how popular kites have become will be evident from the 10,000 fliers and 250,000 people will pay to go along and watch. Indeed, so popular has the hobby of kite-flying become that more than 50 million are sold every year in the US alone.

Activities at the festival will include various American and Asian manufacturers showing off their latest designs in spectacular displays, as well as wonderful aerial battles fought between magnificent Japanese fighting kites. Their lines are coated with ground glass, so that they cut through those of the enemy.

So what's next for kites? Rumour has it that the next craze to hit the sport is for kites that can be flown indoors. Strange thought, but ideal for those of us who are not so keen to venture outside in high winds. As far as kite-flying is concerned, it seems that the sky's the limit.

PART 3

You will hear an interview with a woman who runs a record label. For questions 17–23, choose the best answer, A, B, C or D. You will hear the recording twice

Interviewer: My guest today is Tessa Notley, whose record label has launched some of the leading pop bands of the last decade. Tessa, welcome.

Tessa: Hi.

Interviewer: So how did you come to start your own record label?

Tessa: Oh it's in the blood. My father is a record producer and when I left school, I went to work with him in his studio. But at that age, I really wanted to make my own way in the world, so I soon moved on and after about six months doing temporary secretarial work, I decided to sign up for a course and trained to be a maths teacher. After that, I taught for about two years before leaving to set up my own label.

Interviewer: And presumably the maths comes in handy when you're setting up a business?

Tessa: Actually, it was being a temporary secretary that helped. I worked for all sorts of people, far removed from the music industry. It was tremendous experience because I got a chance to see how different companies are set up and structured and how the managers dealt with the staff. It's amazing what you can glean if you keep your eyes and ears open. I would always advocate starting at the bottom and working your way up in any business. If you're going to head any sort of team, it's better if you've actually experienced being a team member yourself, you're much better able to help and be supportive.

Interviewer: But it's you who spots the bands, isn't it?

Tessa: Well, I can't take all the credit, but my colleagues say that I'm blessed with what they call 'punter's ears', so I tend to like things that are potentially big hits. The more obscure things, things that the producers maybe like because they're interesting musically, pass me by a little.

Interviewer: And is that how you judge it, literally 'I like that song, sign them up'?

Tessa: I think, over the years, you get a slightly more professional view than that, but often that's what it comes down to in the end. There are, of course, many other criteria that have to be met as well as is the song a hit, but that is, without a doubt, the crucial one. But you've also got to ask yourself, 'Does this artist have what it takes?' You know, our industry is full of one-hit-wonders. People for whom the door has been opened, but they've been unable to walk through it. And there's a lot of choices that artists have to make once they've had their initial success and some of them make the right choices and some of them make the wrong ones.

Interviewer: Now the first big hit song that you really spotted was one called 'Be That as it May'. You never really got the credit for spotting it though, did you?

Tessa: No, I didn't, but that's not the point. That experience taught me a lot about the business. What actually happened was that a couple of hours before the band was due to come in and start recording for me, with what I believed was a signed agreement, I got a call saying that one of the really big recording companies had offered the band a fortune to sign for them instead. And it was thousands of percent more than I was paying them, and I said 'Whatever you do, don't waste the studio time, you're booked in, so come along anyway and we'll discuss it'. But I really couldn't match the offer, even though in retrospect there was a freedom in my deal that would have suited them very much better later on. Anyway, at the time, they made the logical choice. I was annoyed, but I don't hold it against them. I found other bands who were equally, if not more, successful.

Interviewer: Indeed. So much so, actually, that you were nominated for the Businesswoman of the Year Award two years ago. But you've confessed that you were gutted when you didn't actually win it. Why was that?

Tessa: My name was put forward by a dear friend of mine called Lucy, unbeknownst to me, and suddenly I was in a race that I hadn't even really thought about, and certainly wouldn't have put myself in for. But once you're in it, of course you want to win, I think anybody would, so it's a big let down when it doesn't happen. And although, you know, we all know that someone has to lose, I guess it dents your pride a bit.

Interviewer: Now you say that your favourite part of the whole business is negotiating; getting the best deal. Do you really still find it so exciting?

Tessa: Well, it's not exciting so much as interesting. I like to see the positions that other people take; I'm always intrigued to see their reactions to the points I raise. You learn an enormous amount about people during the process of a negotiation, it gets quite intimate at times. Because I don't adopt an aggressive pose, it's more about listening to people and working out what kind of deal is going to be attractive to them within the bounds of what I have to offer.

Interviewer: Tessa, there we have to leave it. Thank you for being with us.

Tessa: Thank you.

PART 4

You will hear five short extracts in which different people are talking about games that they played in their family. For questions 24–33, choose the best answer, A, B or C. You will hear the recording twice.

Speaker One

Playing card games has always been important. My parents started teaching my brother and I how to play the game called bridge on holiday one year. We were an argumentative pair, but Dad had the patience to persevere and it was worth it. I guess learning bridge young is a bit like learning languages young; you pick it up more easily. We already liked games of all sorts, but it was bridge that really grabbed our attention. I'm quite competitive and I love the challenge of talented opponents, but the game can be taken far too seriously. Fundamentally, it's about sociability rather than winning, irrespective of the level you're playing at, and that's what you have to keep in mind.

Speaker Two

My children have an evening playing board or card games at least once a week, more often if they wish, and the choice of actual activity is left up to them. But then again, because people need to interact, we've agreed to ration the amount of free time which gets spent looking at television or computer screens. And then we have regular music and poetry evenings as well as games sessions and nobody in the family gets away without taking centre stage. We let visitors do karaoke or tell jokes, if they're not keen on performing and, although some of our relations say they find even the thought of doing that excruciating, afterwards they're always thrilled to have taken part.

Speaker Three

We've got a cupboard full of board games and lots on computer as well. I always feel games are a great equaliser. We get the games out whenever we have visitors because they break the ice, especially with people you don't know so well. You don't have to worry about making small talk or whatever because you've got a ready-made topic of conversation. My dad runs a company that makes board games and he's waging a campaign to try and wake people up to the idea that these games are not just leisure pursuits, they're sort of 'sports of the mind', which should be promoted the way that sports are promoted because they're equally therapeutic, just in a different way.

Speaker Four

We tend to frown on half-hearted players in our family. As a kid, you feel pleased with yourself the first time the adults let you beat them, but it's a feeling you're expected to grow out of pretty quickly. We rarely play for money or prizes, and that's because games are an opportunity to pit your wits against the other people who are also giving it their best. That's the challenge. So whether we play cards or a board game, we always keep a running total of defeats and victories. So there's always a chance to settle old scores next time around and that, I suppose, is what keeps me playing so fervently.

Speaker Five

About once a month, the whole family gets together for a Sunday afternoon games session. In the summer, we take games with us to the beach or the park or wherever, and complete strangers will come over and say; 'What game's that?' because they can see we're having a good time. And more often than not they've never even heard of it, which I think is such a shame, so although the interruptions do get boring, it's nice to think we're spreading the word. My favourites are the traditional word games, but I don't mind having a go at whatever's the latest craze, you know, because unless you try these things, you end up like those people in the park, don't you?

Test 5

PART 1

You will hear a woman who runs a deep-sea diving business talking about her life and work. For questions 1–9, complete the notes. You will hear the recording twice.

Good evening. My name's Sandra Wadesmill. I run my own business in the Orkney Islands off the north coast of Scotland.

I'm not a native of the islands, and it was never my ambition to become a diving instructor, in fact teaching was the last thing I wanted to do. I'd actually set my sights on becoming a research scientist. It was after school, during a year off in Australia, that I first went diving. I must say I loved it from the first.

Back in Britain, I went to university but I didn't study oceanography or anything connected with diving as my first degree subject. I'd already got a place waiting for me on a pure maths course, which I really enjoyed. But while I was there, I joined the university sub-aqua club and this became my passion actually, leading to more and more advanced courses and, eventually, it was at the club that I trained for what's called the P.A.D.I. qualification which allows you to become a diving instructor.

After that, I worked as a diving instructor in South Africa and Belize in Central America until I'd saved up enough money to come back to Britain and do another course, a Masters degree in Marine Resource Development. It was as part of that course that I visited and fell in love with the Orkney Islands. I just knew it was where I wanted to be, so as soon as the course was over, I bought a home there and set up my own company.

It was hard-going at first, of course. I already had a computer, but had no other equipment to speak of. The business, which is called North Atlantic Diving, has grown each year, so I have been able to invest in new kit gradually. I get clients from a lot of different sources. Some of it's word-of-mouth, which is great because personal recommendations come from satisfied customers, and some people respond to the advertisements in specialist magazines. But most of the divers who come these days actually find us when they're browsing on the Internet. I designed the website myself, and there's a page to fill in to be sent our glossy brochure, which I produced myself on a desktop publishing programme.

It's become quite a professional operation. I now own two boats, and employ a secretary on a full-time basis as well as part-time diving teachers and crew in the high season. Business is booming and the boats are booked up months in advance. We're actually now officially classified as a boat charter business rather than a diving school. I work exceptionally hard in the diving season. In fact, it's sometimes difficult to switch off when your office is also your own home. So, my next plan is actually to get a separate office. Then, if the phone rings at 9 o'clock at night during dinner, I'll have to let the answerphone take over, rather than being tempted to get it myself.

PART 2

You will hear an announcement about a forthcoming musical event. For questions 10–17, complete the answers. Listen carefully as you will hear the announcement once only.

Now this city is well-known for both its bicycles and its love of music, and on December 19th this year, the city centre will be the scene for an unusual event which combines the joys of both. It's all part of the city's annual music festival and if you'd like to take part, the festival administrators would be delighted to hear from you.

Now, although this is a musical performance, you don't have to be a musician to take part, in fact anybody who can ride a bike can join in. Rather than playing a musical instrument, you make the noises that you can make on your bike, using bells or hooters or even whistling or shouting yourself. And if you're worried about feeling self-conscious, or ringing or hooting in the wrong place, there's no problem because this piece actually involves one hundred and eleven cyclists. At the moment we're looking for sixty-one people to join the fifty or so who have already volunteered. The only qualifications are that you own a bike, and know how to control it.

Now this may all sound a bit daft, but there is in fact a proper musical score to follow because the piece has been composed by the well-known experimental composer, Harry Fortescue, who will also be performing what he calls The Kitchen Concerto, played on all kinds of kitchen implements, at the city concert hall, later in the week. So what we will be producing is quite a serious piece of music, although each person's contribution may not seem very musical.

The score has the appearance of a very long crocodile made out of dots. And that's exactly what you'll see on the ground too: a long crocodile of cyclists, riding two or three abreast, cycling around the city centre, making different sounds as they pass various landmarks, as laid out in the score. We'll be putting the cyclists into teams of ten, each with a team leader, who'll be leading their groups, keeping them in order. The trick really is getting the cyclists to keep exactly the right distance from the person in front of them. So, it's very good for cycling skills, never mind musical skills.

So if you're interested, it's necessary to sign an agreement because we don't want 200 cyclists turning up on the day and being disappointed, or none at all. And when you sign up, you'll be asked to agree that you're prepared to be there from ten till two on 19th December. The best thing to do is to phone me at the City Council Office and I'll give you the number. It's 3505447. And if you don't want to take part, but would like further information, because I'm sure it'll be a wonderful spectacle, the phone number's the same. Thank you very much.

PART 3

You will hear part of a radio discussion about the intelligence of great apes. For questions 18–27, complete the sentences. You will hear the recording twice.

Presenter: It wasn't so very long ago that we thought the main dividing line between humans and the great apes, such as chimpanzees and gorillas, was the fact that we use tools and they don't. But a recent TV documentary called 'Monkey in the Mirror' showed the mounting evidence that not only do apes use tools, they'll even use different tools to do different jobs. I spoke to Ray Debenham, who's a zookeeper with responsibility for apes and Annabel Jones who was involved in the making of the programme. Annabel began by describing one of the most memorable scenes.

Annabel: A young chimpanzee called Paula comes into a room where there's a huge mirror in front of her, and you can see her thought processes. Initially she thinks perhaps it's another chimpanzee, she gets ready to attack it. But then Paula stops, looks, sways from side to side; beginning to test this thing in the mirror; and it does the same thing. This is what little children do around the age of two and chimps go through just the same transition. And before you know it, she's there, fingering her eye, looking into it, using the mirror to examine a part of herself she can't see any other way. And that's one of the really crucial tests of intelligence. If animals can recognise themselves, it proves to us that they know they have a self. And only apes do it, apart from humans.

Presenter: Ray, you've been working with apes for many years. Does this sort of behaviour surprise you?

Ray: I've come to know them as not only extremely intelligent, but also highly sensitive animals, very much aware of who they are. Their society is heirarchical, and you can see this in their behaviour. For example, many years ago, a chimpanzee called Tammy, who's now the dominant female in our group, went through a period when she was clearly ingratiating herself with the other females. She would give them items of food, and also bedding material as well. But she was also careful to hold back the choicest pieces and always kept the largest share for herself.

Annabel: Sounds like she was buying friends.

Ray: Exactly. It was the sort of behaviour that we would interpret as political, and we recognise it as very human, because we do it too.

Presenter: And didn't one of your gorillas demonstrate his bargaining skills to you, Ray?

Ray: That's right. Visitors who lean over the wall of the enclosure are apt to drop things, you know, guidebooks, cameras and so on. Anyway, one day a lady's sunglasses fell off, and the gorilla immediately went over to them, picked them up and looked at me. I threw him a couple of grapes to distract him, but he ignored them, so I threw in another one, and he just kept looking at me. I think we got up to about ten grapes before eventually he surrendered his bargaining tool.

Presenter: He'd got the measure of the situation.

Ray: Undoubtedly.

Presenter: Annabel, there are lots of scenes in the film where we see experiments with chimpanzees. If they are so intelligent, how can we really justify experiments like that?

Annabel: Well it depends what you mean by experiments. A lot of what we know, a lot of our new respect for the apes, comes from people who work closely with them and find ways of asking them to show us what they can do and what they are thinking. That kind of experiment I think is wonderful. You know, face it, the apes live in a world that's full of humans, it's good if there are some ambassadors for their species.

Ray: The kinds of experiments that are a lot more questionable are the things we do just for our own good. For example, if chimps are the only animals that can catch certain types of human illness, you know people can argue that the greater good is to look for a cure for the illness; that experiments with drugs are valid. I'm not so sure because you have to realise that it is a terribly intelligent being you're experimenting on.

Annabel: At the other extreme, though, when we see apes behaving in ways we recognise, we start indulging in sentimental feelings. I mean, there is a danger that maybe we try to imagine them as more human in a sense, because we find it cute.

Ray: No way. In the past, people went way overboard drawing lines between us and animals and I think it's time for a bit of a backswing; recognising how much they are like us.

Annabel: But there are obvious differences. I mean here we are talking to each other on the radio, you know, and we have a society and a technology that has allowed us to do all this. It's a long way from spending three years learning how to use a stone as a tool to crack a nut.

Ray: Yeah, but we can't just draw a line. There is just no one thing that we do that is totally conceptually different from anything they do.

Annabel: Well.

Presenter: There I'm afraid we'll have to leave it. Ray, Annabel, thank you very much.

PART 4

You will hear five extracts in which different people are talking about weekend breaks they have been on. Each extract has two questions. For questions 28–37, choose the correct option, A, B or C. You will hear the recording twice.

Speaker One

Getting there is painless. The flight is only one hour from

London. So you have the fun of the take-off and the landing without too much of the sitting-in-a-cramped space bit. An excellent feature of the city is that it's not good for shopping, so once you've bought the obligatory souvenir from the market, you can stop. And because it's not a culinary capital, you don't have to traipse around to get the best fondue or pancake. You just feed anywhere in order to keep yourself going for the sight-seeing, most of which is done on foot. Pleasant though they are, be careful, the streets are a maze, so there's plenty of room for map-reading nightmares.

Speaker Two

There weren't many people in the restaurant, but like me I expect they'd been lured down the lonely, dark, single-track road by the owner's renown as a cook and a hostess. And the highland beef was certainly no disappointment. Apart from me, they were all couples, maybe celebrating anniversaries, just being together in the candlelight. Elsewhere, I might have felt out of place, but here it didn't seem to matter. Afterwards, it was wonderful to take refuge in one of the simple but adequate guest rooms above. And next morning, the absolute stillness was breathtaking. I made the best of my solitude, commandeering the owner's telescope to watch a speckled seal floating lazily across the bay.

Speaker Three

No doubt about it, I was feeling blue. There'd been a big row in the office which came as such a shock and I'd undoubtedly come off worse. So, I wanted to transport myself, and my thoughts far, far away. Many breaks might have allowed too much time for reflection, but this one focused my attention completely – on such basic questions as who would be cycling beside me for a chat; what was round the next corner; would it be uphill or down and was I going to fall off. The trip did demand a reasonable level of fitness and competence on two wheels, but I never once had the opportunity or the desire to sneak off and be moody.

Speaker Four

Some of my colleagues went to India to acquaint themselves with their inner being. Unable to face the prospect, or the cost, of intercontinental travel, I settled for a local health spa. I'd seen a favourable write-up in the local paper, actually, and although someone I met there said it had been on TV, this was news to me. My programme was planned with the resort doctor, who sensibly began by asking me what I hoped to get out of it. Although I'd never heard of it, I plumped for *ashtanga* yoga, which to my huge relief turned out to be exactly the activity that all the film stars practise. And I must say, I came away with a feeling of true contentment.

Speaker Five

The thing about staying in a really top-price five-star hotel is that you keep thinking; 'Is this really happening to me?' Our first treat was afternoon tea, we thought this was a safe way to try out the hotel's facilities without showing ourselves up as people who weren't accustomed to the lifestyle. I'm afraid our cover was blown immediately, though, because even for this light meal, there's a strict dress code, and my husband hadn't even brought a suit with him. We were forced to borrow a jacket from the hotel. They were terribly nice about it, but not to the point of letting him into the dining room without one!

Test 6

PART 1

You will hear part of an announcement about an airline company. For questions 1–9, complete the sentences. You will hear the announcement twice.

When faced with the need to make travel arrangements for large groups of people, or particularly important clients, many companies find it convenient to avoid the hustle and bustle of scheduled services by chartering their own plane. When you charter an aircraft, you get the use of not only the plane, but the flight crew and all the in-flight services that go with it. Privilair is a company that specialises in providing this kind of service, with a choice of first-class or business-class service on board. There's no doubt, an executive aircraft can make all the difference in getting an event off to a flying start.

Long before your guests board, the account manager from Privilair will have discussed and agreed with you your choice of plane, destination, menu, including any special dietary needs, as well as your selection of magazines, newspapers and much more. The company regards attention to detail as its principle selling point and Privilair's cabin crews take pride in the standard of service they offer. They are attentive but discreet and will always ensure that guests enjoy every moment of their travel experience. Amongst its satisfied clients, Privilair can boast government ministers, celebrities and sports teams from all over the world.

And when you enter a Privilair aircraft, you see and feel luxury and comfort all around you. Every first-class seat has an adjustable back recline, extending leg supports and foot rests and there is generous legroom in both first and business class seats. The overall effect of space, comfort and quality is enhanced by pleasing colour schemes and subtle lighting. The in-flight catering service will satisfy even the most demanding traveller; the airline can provide anything from a simple afternoon tea to gourmet four-course meals. On one occasion, a world-famous chef was invited to come and cook in the aircraft galley.

The company has identified the need for flexibility within its fleet of 27 aircraft and the largest planes can be configured to hold up to 130 people. The latest additions to the fleet include a 46-seat first-class aircraft and a 70-seat business-class aircraft. Each of these has two tables at the front replacing the 2nd row, with row 1 facing down the cabin. This forward area has computer terminals installed at the tables, and can be curtained off to create a separate cabin where full individual first-class table service can be provided for extra-special guests.

Flexibility is the key attitude that Privilair offers. The company has operated into all the major European capitals and regularly goes further afield. They are willing to consider all ideas, and the professionalism and enthusiasm of the staff assures clients of a job well done. If you would like to find out more about Privilair, you can contact their commercial department on ...

PART 2

You will hear part of a lecture about a nineteenth century explorer. For questions 10–18, complete the notes. Listen carefully as you will hear the recording once only.

Good evening. The subject of tonight's lecture is something of an unsung hero. If I mention the word Antarctica, the names of some very famous explorers will no doubt come to mind. But if I ask you for the name of the man who, from the European perspective at least, first discovered the continent of Antarctica, I wonder how many of you could give me an answer.

In fact, Antarctica was first discovered by a man named Edward Bransfield, born in 1785, who on January 8th 1820 made the historic first sighting of 'mountains covered with snow' in the southern ocean. This came almost one hundred years before the exploits of better-known explorers like Amundsen, Scott and Shackleton at the beginning of the twentieth century.

Bransfield, who was actually born in Ireland, was serving in the British navy at the time of his discovery. His ship was based at Valparaiso in southern Chile. It was while he was there that Bransfield first heard stories from fishermen that told of land much further south than was shown on existing maps. Intrigued by these stories, Bransfield, who was in fact the navigator on board the ship, decided to put his navigational skills to the test, and set sail south in search of land. Before catching sight of the continent of Antarctica itself, Bransfield discovered several islands lying off the shore. One of them still bears his name, as does a mountain peak and a strait in Antarctica.

Sadly, however, his discovery met with little interest back in London. People in Britain at that time were much more excited by the discoveries taking place in the north of Canada, with their promise of a sea route from Europe to China and Japan that avoided the long trip around the tip of South America. As a result, despite the geographical features named after him, Bransfield's name was largely forgotten.

That is, until recently. A campaign led by members of the Bransfield family has recently changed all that. After lots of research, some distant relatives who share his name, have publicised his achievements. One result has been the naming of a research ship after him. The 'Bransfield' will be used to do scientific research in the Antarctic region. Further recognition for the forgotten hero came recently in the form of a British postage stamp which commemorates his achievements. Interestingly enough, when the post office came to design the stamp, they hoped to include a portrait of the great man. But so thoroughly has he been forgotten that none of the research of recent years has turned up a painting or drawing of him on which it could be based.

So here, we can see the …

PART 3

You will hear part of a radio programme about the arts. For questions 19–25, choose the best answer, A, B, C or D. You will hear the recording twice.

Presenter: And now here's Mandy Pulsford with tonight's edition of the arts programme, In the Media.

Mandy: Good evening. Tonight we look at opportunities for young people in the media. Later on, we'll be considering how useful college courses in subjects such as Media Studies are to aspiring young broadcasters and programme-makers and we'll be looking in depth at what's on offer at one London college. We'll be hearing from students and staff, and then getting reactions to the course contents from our two studio guests, both of whom work as recruitment managers on major networks.

But first of all, I went earlier in the week to the southwest to talk to Nigel Yatton, who at the age of nineteen is already an up-and-coming young scriptwriter.

So Nigel, I think you you've already had some success as a scriptwriter, haven't you?

Nigel: That's right. I wrote a twelve-minute short film that was used as a curtain raiser at the local film festival last year.

Mandy: So how did that all come about?

Nigel: Well, the festival is run by a group called Cinemax which was set up with the specific aim of raising both awareness and levels of involvement in all aspects of film-making and film appreciation among young people in the area. I was at college doing media studies and the production manager from Cinemax came to see us all one day to tell us about a film project they were setting up. And one of the things that she said was that they were looking, amongst other things, for a scriptwriter, and would any of us be interested?

Mandy: So scriptwriting almost chose you, did it?

Nigel: In a way … but actually no, I did already have a few scenes down on paper but I hadn't actually thought of taking it any further because, you know, I guess I didn't know that the opportunity was there. And like, normally, it wouldn't be there, I suppose, because it's really difficult to get practical experience in film-making if you live outside London because everything's all so small-scale. If it hadn't been for Cinemax, I don't suppose I'd have ever got the chance to try it.

Mandy: Tell us about the film.

Nigel: Well, it's about relationships really and it's shot against the backdrop of the local dance scene. The whole idea was to try and plug that youthful vein. It was great doing it because I had the ideas, but not the skills to translate them into a filmscript. Cinemax liked the ideas, so I joined the team and they brought in an experienced TV scriptwriter as a consultant. It was brilliant.

Mandy: So how exactly did that work, what kind of help did you get?

Nigel: Well, after I'd done so many drafts, you know, got my ideas into shape, we sent it to the consultant and she wrote back saying what she thought of it. And it was great to get that feedback. She was pretty critical, but I didn't mind because, you know, I'm the one on the learning curve and although the final draft really reflected her input, it was still all mine, which is the important thing. The consultants were the key to getting it right because, you know, it was a big project and I think the organisers felt they needed a safety net because, at the end of the day, you know, most of the work on the project was done by people of my age, you know, twenty-five of us doing everything from the script to the camerawork to the make-up, and not one of us had done anything like it before.

Mandy: When you say it was a big project, you mean in terms of investment?

Nigel: That's right because the total budget for the film, which was shot on digital video, ran to about £30,000. But that included buying the equipment. Now that the group has got that, it'll be there for the next time, because if the funding can be found, this is going to become a regular feature of what Cinemax does.

Mandy: And I'm sure that you, personally, got a lot out of it too?

Nigel: Oh yeah. It really opened my eyes. I think I appreciate what film-making means now, because, you know, to get those12 minutes, a lot of work went into it. And seeing the finished product was a strange transition for me, like, when it's been in your mind for so long and then, all of a sudden, you see it up there on the screen. It's tremendous. It's kind of unreal.

Mandy: So Nigel, what do you think, a future in scriptwriting?

Nigel: I'd love to produce and write in whatever form, for film or TV. This project has really given me a taste for the work, and hopefully I can go on from here. But you've got to keep your feet on the ground, though, and like, you never know what's round the corner.

Mandy: Wise words there. I was talking to Nigel Yatton in the southwest of England. Meanwhile, back in our London studio …

PART 4

You will hear five short extracts in which various people are talking about their work.

You will hear the recording twice. While you listen, you must complete both tasks.

Task one: for questions 26–30, match the extracts as you hear them with the field the speaker works in, listed A–H.

Task two: for questions 31–35, match the extracts as you hear them with what each person is doing when they speak, listed A–H.

Speaker One

Because we're only looking for a total of ten, and there's fifty or so waiting out there ready to parade past us, we tend to go by first impressions. They walk up and down, hand us a card with their photo and details on and off they go. Then again, we don't want ten all looking the same, each of them's got to have their own look; a bit of personality too. The designers like that because it brings the collection to life. We know straight away with the 'nos' and the 'no' pile soon gets pretty big. Some of my colleagues say I'm too hard to please, but that's the nature of the job, I'm afraid.

Speaker Two

It's difficult to explain to people why you've made an active choice not to be somewhere, but the push factors are crime, pollution and the expense of everything. I did take some flak at first; people were upset for me because they thought I'd dropped out, as though I'd accepted second best or something. But I'd got bored with the whole routine of city life, despite having my own studio. Here there's fresh air in limitless supply. We have telephone, e-mail and a car, so you're never really isolated. In fact the business is flourishing. Tourists buy my work and 800 people came to my last exhibition which was held in the village.

Speaker Three

People ask me whether I feel threatened by the growth of supermarkets, but really I don't think my customers buy from me because they can't get organic produce anywhere else. They know that it's widely available. I think they'd rather come to us because they like the idea of having direct contact with small growers who have a responsible attitude towards the business. We weren't organic initially, but we always felt it was important to harmonise with nature and we always avoided fertilisers and chemical sprays if at all possible, so the change to organic was gradual and we got to the point when we were nearly there anyway, so we switched completely.

Speaker Four

I suppose you could say that it's interpersonal skills I need, but actually I reckon flexibility counts almost as much. I have to be able to work the various computer systems, escort people carrying cash, and be ready to give whatever assistance might be necessary in an emergency situation. About twelve hundred staff pass here every day and you get to recognise them after a while, but memory is not enough, because that person could have been fired yesterday for all I know. And if someone's forgotten their pass, it's more than my job's worth to let them in, I have to phone through to get authorisation.

Speaker Five

Our department is responsible for investigating the possible routes to environmentally-friendly, safe and economically-sound production on a large scale. There is no such thing as a typical working day and I would say that the sort of qualities needed for the job are an analytical mind, a love of problem solving and, above all, persistence. It can take fifteen years of painstaking trials and report-writing until one of our products goes on the market. There are many problems along the way, but giving up is not an option. Problems have to be faced and overcome because we have to be absolutely sure that each product is both effective and absolutely safe.

Certificate In Advanced English: Top 20 Questions

1 How many marks are needed to pass the exam?
➤ To pass the exam with a grade C, you need around 60% of the total marks.

2 Do I have to pass each paper in order to pass the exam?
➤ No. Each paper doesn't have a pass or fail mark. The final grade A, B, C, D or E is arrived at by adding the weighted marks from all the papers together.

3 Are marks deducted for wrong answers?
➤ No. If you're not sure, make a guess, you may be right.

4 Am I allowed to use a dictionary?
➤ No.

5 In Paper 1 (Reading), Parts 1 and 4 have more questions, so are they more important?
➤ No. The four parts are equally weighted. In Parts 2 and 3, each question has 2 marks, whereas in Parts 1 and 4, each question has 1 mark.

6 In Paper 1 (Reading), how long should I take on each question?
➤ This is up to you. You can do the tasks in any order and knowing how to use your time well is a part of the test.

7 In Paper 2 (Writing), what happens if I don't use all the given information in Part 1?
➤ You will lose marks. The examiners are looking for both the correct information and good language. So read the question, the input texts and any handwritten notes very carefully.

8 In Paper 2 (Writing), what happens if I write too many or too few words?
➤ The word count is given as a guide only. Don't waste time counting; the examiners don't, they are more interested in your English! It is unlikely that very short answers will contain enough information or ideas to fulfil the task. Over-long answers are more likely to be rushed and to contain mistakes. Plan your time so that you write about the right amount and have time to check what you have written.

9 In Paper 3 (Use of English), if I'm not sure, can I give two alternative answers?
➤ No. If there are two answers, and one of them is wrong, no marks are given. So, it's better to decide which of your answers is best!

10 In Paper 3 (Use of English), Parts 2 and 5, do contractions count as one word or two?
➤ Two, e.g. *don't* = two words, *do* + *not*.

11 What happens if I misspell a word in Paper 3 (Use of English), Parts 2, 4 and 5?
➤ All spelling must be correct in Paper 3.

12 What happens if I misspell a word in Paper 4 (Listening)?
➤ You will not get the mark. Check your spelling very carefully and don't write more than is necessary. The more you write, the more likely you are to misspell something. The answers will be familiar words that you should be able to spell correctly.

13 How many times will I hear each recording in Paper 4 (Listening)?
➤ Each text is played twice, except Part 2 which is heard once only.

14 In Paper 4 (Listening) do the questions always follow the order of the text?
➤ In Parts 1/2/3 they do. In Part 4, however, if it is a multiple-matching task, then putting the answers in order is part of what you have to do.

15 In Paper 4 (Listening), Parts 1 and 2, do I have to use the words in the recording or other words?
➤ The word(s) you need to write are the ones you hear on the tape. You do have to make sure that they fit into the gap, however, both grammatically and for the meaning.

16 In Paper 4 (Listening), Parts 1 and 2, what happens if my answer is too long to fit on the answer sheet?
➤ Most answers are single words, numbers or groups of 2–3 words. If you think the answer is longer, then it is probably the wrong answer. Don't write more than is needed to complete the gap.

17 In Paper 4 (Listening), do I have to complete the answer sheet as I listen?
➤ No. You can write the answers on the question paper as you have ten minutes at the end to copy them on to the separate answer sheet. Remember, copy very carefully; follow the numbering of the questions, write clearly, check your spelling, but don't change your answers. What you wrote whilst you were listening is probably the right answer!

18 In Paper 5 (Speaking), do I have to go with another student? Can I choose my partner?
➤ You cannot be examined alone as the ability to discuss with another student is being tested in Part 3. In some centres you can choose your partner, in others not. You should ask the local organiser. Don't forget that in Parts 1/2/4 of the test, you talk to the examiner, not to your partner.

19 Is it a good idea to prepare what you are going to say in Part 1?
➤ It's a good idea to practise, but don't forget that the examiners give marks for natural communication in English. If you give a prepared speech which doesn't answer the examiner's or your partner's question, you will lose marks.

20 What if my partner makes lots of mistakes, or doesn't talk in Part 3?
➤ Don't worry. The examiner will help if necessary. Don't forget, you are not in competition with your partner. If you can help them, this will impress the examiners. Remember that Part 3 is about interaction, so you have to ask and answer questions as well as say what you think.